CASCADE COMIX MONTHLY

February 1980 No. 18 $1.00

TRINA INTERVIEWS MELINDA GEBBIE PLUS HUNT EMERSON INTERVIEW

Universal Pictures has bought an option on the Freak Brothers, in order to produce a live action movie version. There's no script yet, and no actors have been chosen, and it's quite likely that there may not even be a movie. What Universal has bought are the rights to make one. Dave Sheridan is acting as technical advisor to the film, and a script is in the works. Gilbert Shelton is vacationing in Europe; it's his intention to stay away until the picture is done. He doesn't want people coming up to him on the street and showing him their cats as prospective co-stars. Gilbert has a 3-month Eurail Pass, and has left London where he had some autograph sessions at bookstores and the like, is in Paris now, and will eventually end up in Spain.

NEW ENERGY COMICS is being printed in Wisconsin right now. This comic is edited by Leonard Rifas and represents sort of the "flip side" of ALL ATOMIC COMICS.

Howard Cruse is putting together GAY COMIX for publication by Kitchen Sink. He wants to contact as many gay cartoonists as possible, in order to get the emotional honesty, humor, and craftsmanship in drawing and storytelling that is needed to make the book a reality. There is no exclusion of straight artists per se, and the decision on the inclusion of any artwork, whether its creator is gay or straight, will be affected by the merits of the contribution and not by any iron-clad rule. Artists are invited to write to Howard at 88-11 34th Ave. Apt. 5-D, Jackson Heights, NY 11372 for more information if interested in contributing. Howard has a strip in the February 1980 issue of HEAVY METAL, incidentally.

continued on page 35

CONTENTS

NEWS.....2
HUNT EMERSON INTERVIEW.....3
U.G. COMIX PANEL.....8
MELINDA GEBBIE TELLS ALL.....22
QUICK ONES.....30
NEAR MYTHS, by Bill Sherman...32
LIVE BETTER LOBOTOMIZED.....38
FLYING FUNGUS FUNNIES.....40

ARTWORK

MELINDA GEBBIE & TRINA ROBBINS.....cover
S. CLAY WILSON.....2
HUNT EMERSON.....3, 4, 5, 6
MELINDA GEBBIE.....24-28
SKIP WILLIAMSON.....29
PHIL YEH.....30
RICHARD KRAUSS.....30
BOB VOJTKO.....31
BRIAN TALBOT.....33
JOOST SWARTE.....35
DAVID COULSON.....38
GARY WHITNEY.....40

ARTIE ROMERO
editor & publisher

MARC GRABLER ALFRED BERGDOLL
CALVIN PIERCE BILL SHERMAN
BRUCE SWEENEY staff writers

DARREL ANDERSON VALENTINO
GARY WHITNEY JOHN PETERSON
BOB VOJTKO staff artists

JUDY ROMERO production assistant

MARCIA KUHARICH typist

CASCADE COMIX MONTHLY is published by Everyman Studios, 432 S. Cascade, Colorado Springs, CO 80903 USA. Subscriptions are 12 issues for $10, or 6 issues for $5 in U.S. and Canada, back issues 75¢ each except #9/10 and #11/12, double issues @ $1. #5 is sold out. Overseas subscriptions via air mail are 12 for $18 or 6 for $9 in U.S. funds, back issues $1 each, cheap. Exclusive wholesale agent: Bob Sidebottom, 481 Alvarado, Monterey, CA 93940. Vol. 1 No. 18, February 1980 issue, copyright © 1980 Artie E. Romero.

A DISCUSSION WITH

HUNT EMERSON

BY DAVID NOON

DAVID: It's buzzing again.

HUNT: Try turning it.

DAVID: There...it's pointing towards Leicester.

HUNT: He ponders the back of a ragged envelope.

DAVID: Your first comic. How did it come about, Hunt?

HUNT: The first comic that I drew was when I was an artist, a painter and I'd just left college. They were doing the underground press in Birmingham. Suzy Varty was editing this magazine along with others, and she asked me if I'd do something. The first comic I published was when I'd been doing all sorts of odd jobs, like being a postman. A job came up in the University--running a small printing machine. I saw in printing a way into doing something with drawing, which I wanted to do. 'Course everything was very vague at the time --so I took the job and started doing comics. The first one I did was LARGE COW COMIX 1 which was just bits and pieces; didn't know anything about the medium at all. They were printed A5, and I drew them all that size, drew the sheets as they would be printed--page 5 next to page 16, or whatever it was.

DAVID: Is that before you did FREE COMIX?

HUNT: Yes. FREE COMIX came after that.

DAVID: I always think of it as being the first one ...

HUNT: No, FREE COMIX was done to advertise some of the ones I'd printed there. After LARGE COW #1 I did the ADVENTURES OF MR. SPOONBISCUIT. No, OUTER SPACE COMIX was two. I did FREE COMIX in an afternoon. I had a spare afternoon. I drew it and printed it then. Knocked up three hundred and threw them around Birmingham. And they keep turning up ...

DAVID: Were you at college very long?

HUNT: No, I did two years in Newcastle doing a Pre-Diploma course, two years straight from school at 16 I guess it would be ... I went on to do painting. A three year course and I lasted a year. I wasn't getting anywhere, rowing with the lecturers. I realize now that they were right ...

DAVID: What sort of work were you doing there?

HUNT: Well, they were wanting me to paint, like, big things with a palette knife, wall size paintings. I was doing little boxes with toys in them and pictures of Elvis Presley ... I went to college after that, in 1976, after I'd been working outside for a while. I only lasted one term then 'cause I didn't have any money.

DAVID: That was when you went to Bath?

HUNT: Yes. That was interesting because I knew more what they were talking about. It was a nice place. I did quite a lot of life drawing there, that was probably the most valuable bit. I did some related to comics as well outside of college with one of the students, this young lady took her clothes off for me and she turned into Helen Highwater who was in MOON COMIX #1. Life drawing is probably the most important thing people can do at college, and then they don't do enough of it. The folly of youth ...

DAVID: To me, life isn't made up of stories, I just like to sprawl around and let things happen. You let things happen to a degree I think, but you do have some sort of control over it.

HUNT: Yes, but only because it fits the market, and comics is as much a market as advertising is.

DAVID: What is the market?

HUNT: People want to see stories. They want to see something that's nicely drawn, sure, interesting, funny, or whatever they like, but basically they want a beginning, a middle and an end. And they are prepared to put up with a certain amount of ...avant garde, in inverted commas, work ... but that's a garnishing to the basic meat of the thing, which is stories. American comics have got stories, and British comics haven't. I find sitting down and trying to do stories is as much working for a living as sitting down and painting posters for Mal Burns or doing advertising work or whatever ... it's all a job. I would still draw given a situation where I didn't actually have to earn money, but I don't know that I would draw comics. I would draw funny pictures 'cause that's the way I draw. I don't know that it would be necessarily sequential frames. Maybe I wouldn't do anything .. Let's talk about your stuff. Yours is a very good example of work that hasn't got a story but it's particular ... your work seems to not need a story at all, it's very free flowing, stream-of-consciousness stuff and it holds together ...

DAVID: Well, in a way it's free flowing, the initial pencilling is, but after that it's very slow, and I do make changes as I go along. So it's not really stream-of-consciousness. I know I said that in answer to a question at one of your lectures, but I said it just to get it over with quickly ... I find if I do something long and involved I get very bored. The story in MOON COMIX 3 was meant to be very long when I started it.

HUNT: "The Last Battle"?

DAVID: Yes. It comes to a very sudden halt where everyone dies in one page.

HUNT: Those are the best kind of endings. I like killing people off. I always find that I start doing things in the top left hand corner, you draw the first frame which has got three or four characters and something written on it and while you're doing that you're thinking what happens next. By the time I've done five frames, two of the characters have become superfluous, I have to get rid of them someway. And they disappear. Barney Blowfly is the best example of that. He got shot by a spider.

DAVID: You've got lots of characters. I've only got four or five, so I can't really afford to kill them off that often. I think you're being a bit hard on British comics, because there are people who tell stories. Now I've got to think of some ... Chris Welch does.

HUNT: Chris doesn't write them though.

DAVID: Who else, must be somebody else.

HUNT: Bryan. Bryan Talbot!

DAVID: Yes ... Maybe we're more advanced. Maybe the Americans will stop telling stories later on ...

HUNT: Not a chance, mate!

DAVID: Marvel and DC's tell stories, they virtually tell the same story every time. It gets a bit monotonous.

HUNT: That's different, isn't it?

DAVID: I don't really think it would make much difference over here. There's not that much interest. Do you see any future for British comics?

HUNT: No, not really. My attitudes have been going through changes because of Ar:Zak hitting trouble. I got very cynical, and I am very cynical. But I do actually feel like doing some magazines again, which I didn't a month ago.

DAVID: What's going to happen with Ar:Zak? Has it just died?

HUNT: We've had to stop publishing for the moment, because we've got a lot of comics to sell before we can do any more. When and if I can shift them, then we'll do other stuff. Not on such a big scale as before. That's not possible. We're thinking about doing a spoof motorcycle magazine, in a run of 500, selling some through local motor-bike shops and some through mail order. If we're careful we should be able to do that sort of thing now and again.

DAVID: So what happens to the good artists we have over here? Do they just have to go into other things?

HUNT: Yes, it seems to me maybe they do. I can't be held responsible for them.

DAVID: You do tend to be regarded as the center of things ...

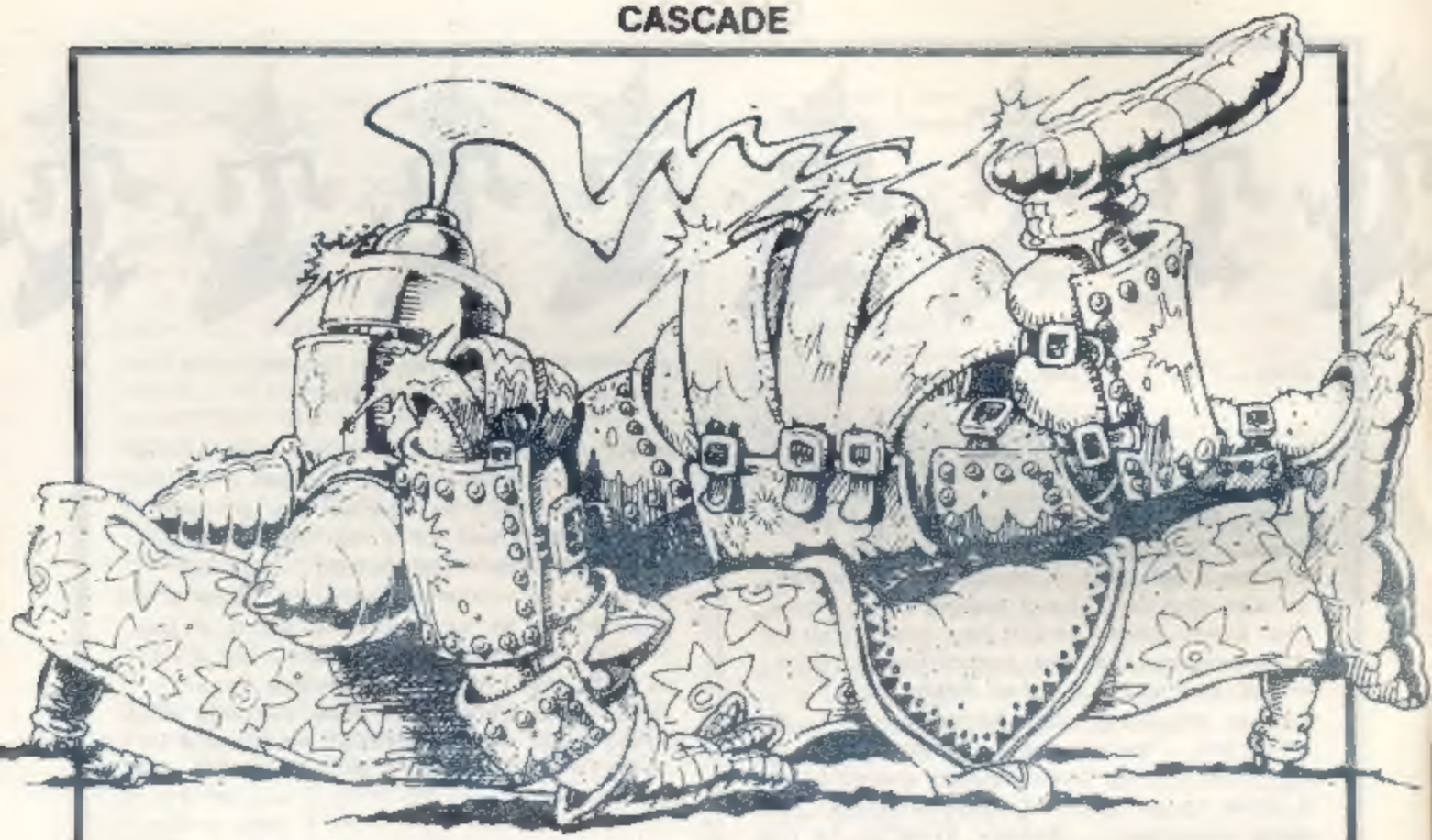
HUNT: Yes, sure, because I've had the resources and the opportunities to do things that other people haven't. And I've tried and I've not really succeeded. The big thing about Ar:Zak was that publishing comics was interferring with my drawing. That was the final thing when I realized that I wasn't drawing as much as I should be. I was publishing stuff because nobody else was. If they had been I wouldn't have got into it in the first place.

DAVID: Well there were other people doing it. Brainstorm ...

HUNT: COZMIC comics had finished. Brainstorm started when we first started. Apart from that there wasn't anything being produced. Brainstorm first of all was Bryan Talbot, then they did "The Mixed Bunch," which I was in. Then Bryan again. It grew up more or less at the same time.

HUNT: Who are your influences?

DAVID: I don't know. I read so many comics. I try not to be influenced...



HUNT: Who do you admire then?

DAVID: Justin Green, Bill Griffith. I get the most entertainment from them. But that's nothing to do with the way I draw. I use some of your shading, I suppose. I like people I shouldn't, like S. Clay Wilson ... I like Spain. Crumb, too...

HUNT: Have you seen ZAP 9? Wilson's strip in there is superb.

DAVID: In England, I like Chris Welch's stuff. A lot of Bryan Talbot's - I think he's getting better and better.

HUNT: Well Bryan's improved by leaps and bounds. It tends to get a bit complicated. He's doing his Luther Arkwright thing, he's got it all planned out in books and it runs to 150 pages. I'm sure it will make sense when it's finished.

DAVID: It reminds me of Moorcock's "Jerry Cornelius" series .. the feeling's very much the same. Can't think of anyone else. None of the new wave artists, whatever that was ...

HUNT: I never knew what it was all about really.

DAVID: It all finished too quickly for anything to really happen.

HUNT: Yes, comics aren't as instant as records are. Everybody wants to be in a band anyway ...

DAVID: You aren't doing as much comic work as you used to do ...

HUNT: What do you expect? I've probably got about a hundred pages of comics upstairs that haven't appeared in print yet.

DAVID: I think if you pushed them and got them to the right people they could appear in print very quickly. They're starting to be used aren't they? You're in the new NO DUCKS ...

HUNT: It's nice being in real comics for a change.

DAVID: That's like saying American comics are real comics ...

HUNT: That's what I mean. It's to do with closeness, and that I know the people involved here. Distance makes the American comics real.

DAVID: It's a shame there's not more interest over in America with regards to British material ...

HUNT: CASCADE will get lots of letters saying "but there is interest" -- where the fuck is it all?

DAVID: Can't remember whether we touched on your influences or not? Obviously Herriman ...

HUNT: Wally Wood.

DAVID: What about newer artists?

HUNT: There's different things. There's people whose work I like. Which is a lot of people. There's people whose work I think is "meritorious" like Moebius. Then there's people that I copy like Wally Wood. There's people whose drawing styles intrigue me, but I don't admire, like Justin Green. I like George Szostek, because he makes me laugh. I like Savage Pencil.

DAVID: What have you got planned for the future?

HUNT: I've got a strip coming in COMMIES FROM MARS. What else? "Thunderdogs" is nearly finished. I hope that's going to appear in America. Lots of strips. One that was in ZOMIX COMIX and fromthen onwards ... The stuff's getting older by the minute .. I'll probably publish it myself through Ar: Zak. And I'm going to do a micro-comic.

DAVID: There's a lot of those appearing in America.

HUNT: Yes, I'm getting CASCADE'S things. I've sent them some money. Hope it gets there.

DAVID: But apart from CASCADE, all over America there's little comics coming out. As a collector it's very difficult to keep up with ...

HUNT: Confound all collectors!

DAVID: You've been working on a poster series ...

HUNT: Yes, painting rock stars, which is quite a gas. I enjoy the physical art of drawing, and I'm paid to draw comics. If I can I'll draw more comics, but I've got to make a living.

DAVID: There was a time, a couple of years ago, when it looked like it was going to happen for comics here ... what went wrong?

HUNT: We hit an economic recession. I think the British apathy has a lot to do with it. General apathy of the country - people don't really care about things that much. And comics require a lot of work - from the person who draws it, to the person who reads it. Anyway, we don't have to worry because it's all going to finish in the year 2018 ... that's when the flying saucers come back and sort us all out ...

DAVID: What's your favorite color?

HUNT: Yellow.

DAVID: That's the safest color to have your car, so research has shown ...

HUNT: I don't drive.

DAVID: I didn't drive, but I knew about ...

HUNT: You still don't, David!

DAVID: Do you listen to music while you're working?

HUNT: Background stuff ... I listen to the radio, not all music, talk shows... music that I like tends to be wallpaper music ... the more mechanical the better. Synthesizer music, good disco music, mechanical German stuff. Reggae. The more dub reggae, the machine's interferring with the music. My favorite music is Bach on synthesizers.

DAVID: You don't have a television?

HUNT: There's one upstairs, but I haven't ever watched it.

DAVID: What did you think of America?

HUNT: I wouldn't let my daughter marry one. I think it's like another planet. I loved the desert. The desert is the most important thing that's ever happened to me. I would like to live in Tucson, somewhere like that .. but, you couldn't make a living drawing in Tucson ...

© david noon/hunt emerson

u.g. comix panel san diego con '79

FEATURING DAVID SCROGGY, RON TURNER, SPAIN RODRIGUEZ, GREG IRONS, DENIS KITCHEN, LARRY TODD, GEORGE CLAYTON JOHNSON, CLAY GEERDES, and TRINA ROBBINS.

DAVID SCROGGY: First of all, just where are underground comix today? Where are the sales, and what, if any, are the editorial criteria of underground comix publishing from the bigger companies. What does and doesn't get in the books, what is deemed commercial, how hard is it for a new artist to break into the books. I guess we could start off with Denis and Ron, and find out where your sales are.

RON TURNER: I've always found that our best sales are in flea markets, grade schools, and funeral parlors. Our sales usually occur where someone is willing to take the product and display it. That seems a little redundant, you know, where are sales, sales are where sales are made, except that's true. The Church of Christ in Texas had a lawsuit against a couple of shops in Fort Worth, and now no more comic

RON TURNER, publisher of Last Gasp

books are sold in Fort Worth. They red-pencilled all the homosexual acts committed between consenting adults on the pages of the comix, and got a court order banning the sale of undergrounds there. In Birmingham, Alabama, for instance, a distributor is just returning $900 worth of undergrounds, and the reason is that, they said, "Birmingham's a very corrupt city, we can pay off the cops to run our head shops, but right now you're the sacrifice. You can sell PLAYBOY and all this other stuff, but comix have to go." And I said, well things like ALL-ATOMIC COMICS, and kind of low key, educational comix, that too? He said, "Everything. It's gone, it's too much. They view them as a very threatening item." So there's no more sales now in Birmingham, Alabama. It's not just Bible Belt. There's a big move on now, in every state in the union there's legislation to ban headshops. And of course this is one place that we sell a lot of comix through. So it seems that as far as distribution and sales at the moment we have a serious problem because people will try to appease authorities by giving up their comix first, as an attempt to stave them off from their rolling papers or something else.

DAVID: I'd like to throw this out, generally, what about the comix are so dangerous? Why do these people, straight people, view the comix as threatening? Maybe Spain. Do you threaten the youth of America?

SPAIN RODRIGUEZ: I hope we threaten somebody. It just seems that the, kinda the dead hand of the Comics Code still exercises this pull on aboveground comics that are dominated by cookies and milk barbarians. You kinda wonder whether Conan shaves his legs. The real vitality, the real soul of comics that was around in the Fifties, that produced a whole lot of varied artists, seems to be kind of dissipated. There's a few individual artists that are easily recognizable, but in aboveground comics they have this house style. That tendency seems to be the response of some undergound companies. A lot of underground comics have kind of become the LADIES HOME JOURNAL of dope and humor and dog and kittie stories. A lot of the real challenging stuff, and the real threatening stuff seems to be not as evident as it was when underground comix started. There's a problem which I'm sure that was there all the time, trying to keep the vitality of a medium that refuses to be housetrained. That seems to me to be a real obvious trend in underground comix.

GREG IRONS: One of the things that's happened with the underground comix is that a lot of time has gone by since the first comix came out, and the focus and the issues have changed. In 1966 or '65, long hair was a kind of visual symbol of something that it isn't a symbol of today. The Freak Brothers comics, for instance, comix about funny dope stories and stuff like that had a really different impact ten years ago than they do now. So the focus has changed a lot. I think it's pretty obvious. There's dope jokes and long-hair characters on these soap opera TV shows. It' sorta everywhere. It's always the same, whatever's happening five years later has seeped down into the culture and has dissipated, so what's really going on isn't what you see. So funny dope stories just don't mean the same thing as they did ten years ago. What's happening now? Well, as far as I'm concerned, in the underground comix what's threatening now is -- I think it's always threatening to

the establishment to give people absolute freedom to do what they want to do, and that's the one thing that the underground comix have always had going for them. So people can still do funny dope stories, and they're funny. Dope still isn't legal, but on the other hand, what people want to do, and what people feel is important now, ten years later is different. For me, my values have changed a lot in ten years. So maybe I thought it was important to flaunt marijuana smoking in some comix a while ago; I don't think that's necessary now. My interest is in talking about other issues that I see. The comic artists are like machines that take in all this information and feed it back. I read a lot of books and watch television and go and hang out and look at people, and just live my life, and all this stuff comes in and it all goes out again. The issues that I address? It's obviously very threatening to the powers that be if you do stories that are anti-nuclear power.

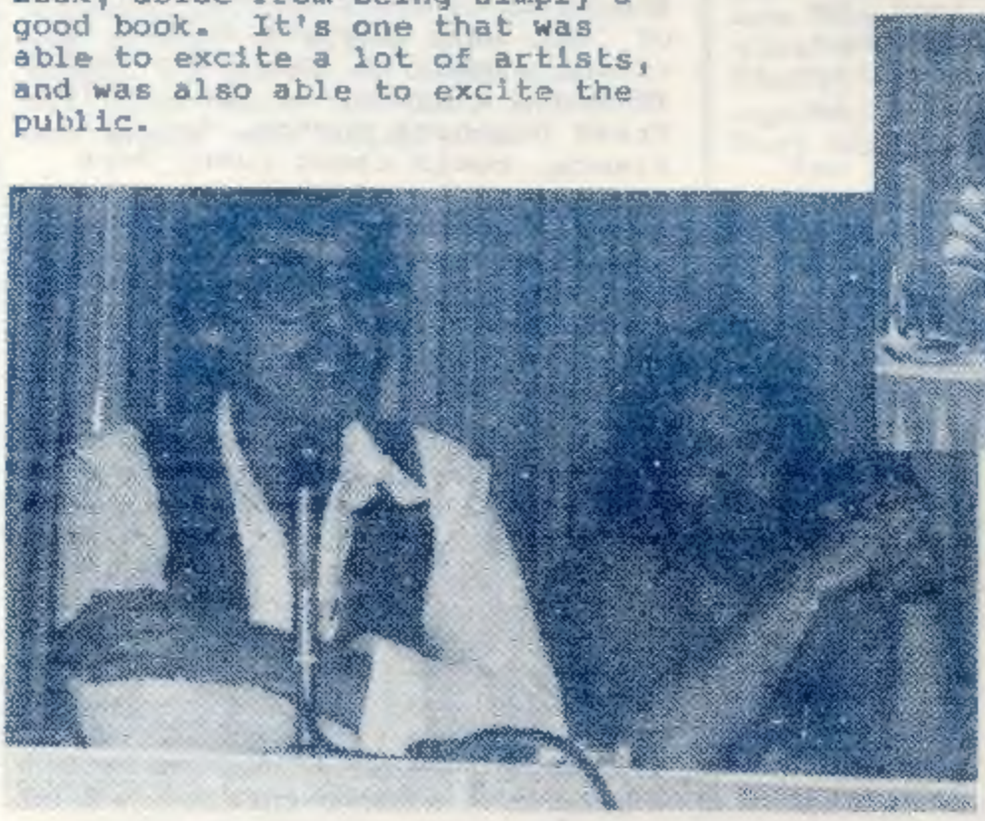
DAVID: There are books that are coming out like CORPORATE CRIME and ALL-ATOMIC COMICS, educational books, or books that take an issue like CORPORATE CRIME or some SLOW DEATH comix, what's the response to those books?

DENIS KITCHEN: It's been very gratifying. CORPORATE CRIME, for example, is a very good selling book, aside from being simply a good book. It's one that was able to excite a lot of artists, and was also able to excite the public.

But obviously there's been a trend to more political comix, and the undergrounds have always been typecast basically into dope, sex, and alleged revolutionary politics, but there were very few comix that were ever overtly political. One that we just did recently that falls into that (category) is CLASS WAR COMIX, hopefully part one of a six-part series if there's enough support. I have some doubts about that.

Obviously, as Greg pointed out, the artists in ten years have grown. I know Greg's stuff used to be among the most grotesque around, and now it's become stuff like CORPORATE CRIME and the cancer story in SLOW DEATH coming up. Someone like Jaxon, who used to do a lot of horror stuff too, has now gotten into the historical Indian stories. All of us have grown in the ten years.

It's hard to guage, always, who our audience is. I wish we could afford, sometime, a market survey, and know who, exactly, is reading them. The ones I see at the convention are the only ones. I know we sell a lot of comix at military bases. I know the foreign market is becoming more and more important, at least to us. We're shipping more and more to Europe and Australia; even places like Portugal and Brazil, where maybe half the time the packages are confiscated.



(left to right) Kitchen, Spain, Geerdes, & Irons. Pg. 11, Spain and S. Clay Wilson. Pg. 12, Greg Irons.

And you know the guy can't make a profit importing these things, because the government will just, at their whim, take the packages and keep them. Once we got one back in such dilapidated shape I couldn't believe it. They must have designed it to just barely stay together until it got back to us. And yet they keep importing them, and it's gratifying to know someone wants them that bad, that they go to all that trouble. The head shop market, if anything, is shrinking because, as Ron pointed out, the laws are getting pretty repressive in a lot of places, and comix tend to be the first to go because they're obnoxious to a lot of people who are in power. And because they are typecast, they tend to go to a shelf, and pick out a YOUNG LUST, or a BIZARRE SEX, or something, and tend to assume that everything on that shelf is as offensive. But we had a bust recently in St. Louis, and SNARF #6 was what was busted. I couldn't believe it; it was a Howard Cruse story! That was the one where Stan Lee was brushing his teeth with sperm. (Laugher)

SPAIN: Say, seeing as I have the microphone I'd just like to say something that's not really pertinent to this discussion. It's my plan for a complete decriminalization of marijuana. If everybody who smoked marijuana took their seeds and threw them in every green spot, there would be so much grass growing that they just couldn't stop it. (Applause)

DAVID: We've talked about a lot of the artists being ten years on, and having seen a lot of the same artists for ten years without a lot of really major new artists. And in response to the difficulties in getting published, we're seeing all the self-published books now. Now, with the advent of copying machines, for about twelve bucks anybody can print up a little comic book. Why have there not been a lot of new artists in the undergrounds, and how hard is it to break into print? How experimental will one go, as a publisher?

RON: (After conferring with Denis) Neither of us wants to commit how experimental we'll go. It comes down to, in 1971, '72,

it was not difficult to print a book and expect it to sell twenty thousand copies at 50¢ retail. Now, to be at all successful, to do it it must sell ten thousand copies in a year, or it's not worth it for me to do it. A lot of the books I see, I say, "this is wonderful artwork, but it's not commercial." There's a real difference. In the undergrounds we've been very permissive about a lot of experimental things that happen. Like, in SLOW DEATH, I usually try to put one artist who's never appeared before in that title in each issue, and let them differ their style a little. A lot of people think we're making a judgement on a person's artwork by saying it should not be in the comix that we publish, but that's not the case. What we're saying is that it's not to the commercial taste of the people who buy them. They might appreciate it as artwork, but they might not buy it.

Books now are selling at $1.25. What that means is that a year ago they sold at a dollar, the year before that it 75¢. If a person's income hasn't increased who purchases these comix, if they bought 3 comix in 1977, they paid an average of $2.25; they buy 3 comix now, it's $3.75. That means that one of those comix is not going to be bought. It's a matter of selectivity, as long as there's inflation going on. It's a simple economics of choice. I would be very happy to publish anyone and everyone that had artwork if there was an audience for it, but there's not. You just have to

publish what is, to a certain extent, what your audience is into.

But as far as risk goes, I think we risk almost every time we put a book out. There's no such thing as a sure thing in underground comix.

MEMBER OF AUDIENCE: What sort of audience do you think you actually are seeing? Can you describe the audience for underground comix?

RON: White, college-educated, twenty to thirty years old, basically. Has a little bit of disposable income, has unconventional values, has always been an oddball, has some problems. (Laughter)

DENIS: Yeah, like Ron said, it's a very risky business. One hardly ever knows that a book is a sure thing. Now obviously if there's a new book by Gilbert Shelton or Robert Crumb, or somebody who's a well-established name, you can be pretty certain that the book is going to sell at least a press run or two. But when you're talking about new talent and experimental books it's very risky, and a publisher has to invest close to $3000 in a ten thousand press run. If that book doesn't sell well, and it's sitting in the warehouse, that's that much less money you have to invest in something else. Unfortunately, once bit, twice shy; you have to be careful.

After ten years I think I have a pretty good idea, when I see something, what's going to sell and what's not.

Now, I don't make a judgement entirely on what's going to sell and what's not. We do books periodically that I know or I feel are not going to do particularly well, but that deserve to be published. It basically gets down to a question of taste. I'm sure that Ron's taste differs somewhat from mine, and among the four or five major publishers almost anybody has a chance to be published.

SPAIN: Especially if they've got $3000. (laughter)

DENIS: Yeah, now that's another way to get published. It used to be, if somebody wanted to do a comic book, it wasn't that expensive to go out, find a printer, print it, find a few people to distribute it, and at least break even. Obviously with rising paper costs and so forth, it's getting very difficult, and you can't even count on things getting distributed automatically either, because warehouses have only so much space, and it costs money to promote things, put them in catalogs and everything. It is getting more difficult, and as Ron is doing, I try to slip new talent in as often as possible. In the multi-artist books it's much easier. If a brand new face steps forward with a complete solo book, that's the real risk, because it's not a Spain Rodriguez or a Greg Irons that someone recognizes, it's a Joe Blow. That's very risky.

MEMBER OF AUDIENCE: How does a first-time publisher go about getting disribution?

DENIS: You could open an issue of BUYER'S GUIDE or some fanzine, and you'd see the main names. You'd see the Bud Plants and the Phil Seulings and the Bob Sidebottoms. And of course Krupp and Last Gasp and the other publishers generally carry as big a selection as possible.

But basically, again you're asking the distributor to take something on a risk basis. Now, if you say "Take this on a consignment basis," there's very little risk. That is, we pay you after it sells. That's not going to make you real happy either.

You want to get paid for it at least within 30 days. No distributor can just take any book, and pay you for them, and hope he can sell them all in a reasonable period of time; it's just not realistic. So one has to use discretion. If you have a new book, I'd recommend you send a sample copy to every distributor whose name you could find, and if it was a good book it would take care of itself.

MEMBER OF AUDIENCE: Did MONDO SNARFO sell?

DENIS: MONDO SNARFO sold surprisingly well. That's a book that I did just for personal kicks, and as Ron said, if a book sells 10,000 in a year, that's considered good; that's what we aim for. We've sold about three quarters of the 10,000 press run, and I'm sure it will sell out. In fact I'm seriously thinking of doing a second issue.

DAVID: I'd like to direct this to the artists. What are some of the topics that interest you, some of the things you might have in the works with regard to new issues, new projects? What is interesting you now; what kind of stories are you trying to do?

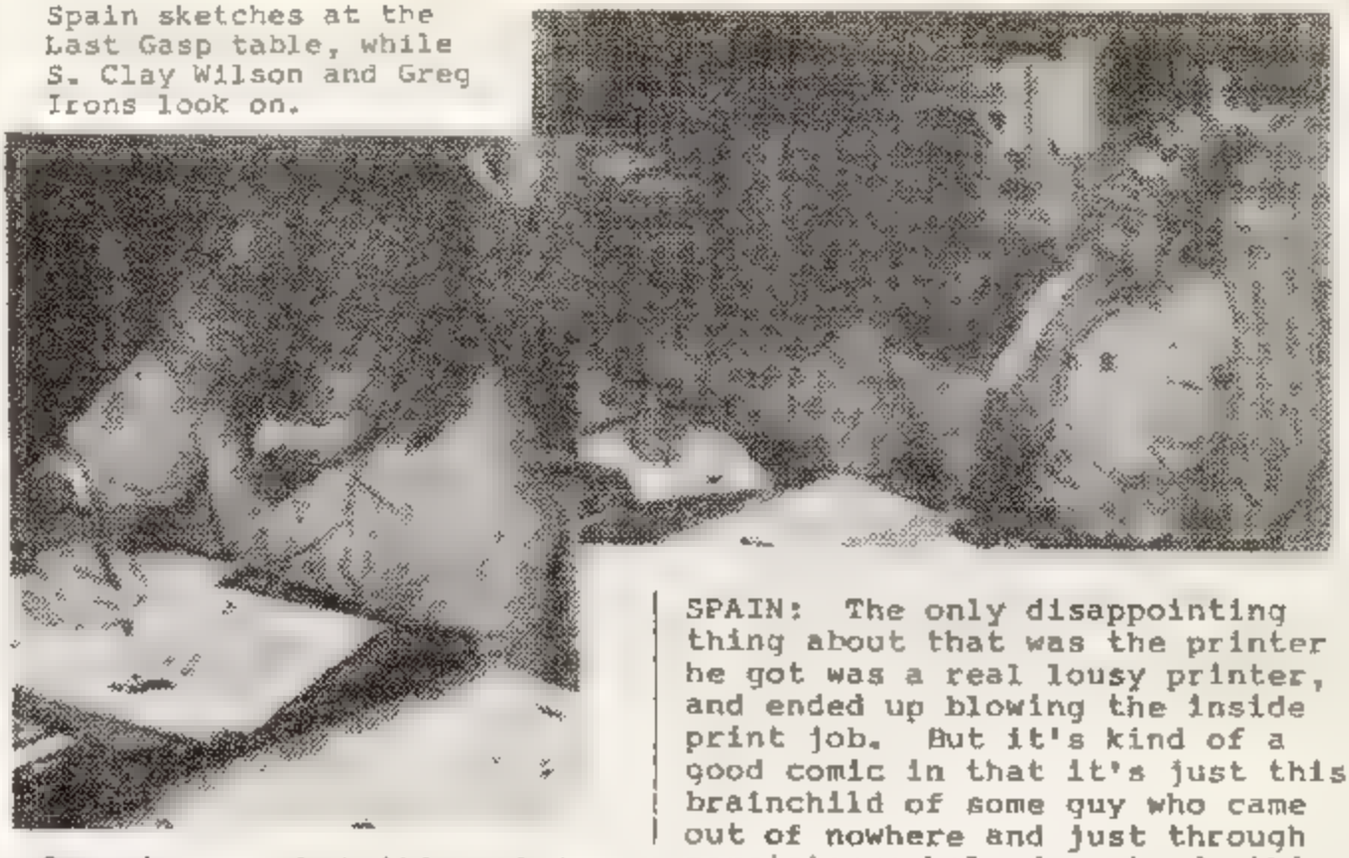
SPAIN: One of the trends is doing historical stuff. There's an ANARCHY #2 coming out that has a lot of interesting stuff that you don't get in history books. And there's a new ZAP that we're kind of beginning to get in the works, so underground comix are kind of rolling along.

GREG: There seem to be different areas where things are happening. As Spain mentioned, there's a kind of historical type of comic that you can get into. Some of the stuff that I did for CORPORATE CRIME sorta felt like that. Generally there's the type of comic that CORPORATE CRIME is; the sort of educational comic, and I don't really know who buys it or what the differences are in the audience, I just do them and hope that somebody buys them. But the whole trend towards trying to educate with comics on the one hand is great, because you can do something -- I mean after a while I got sort of tired of doing urban violence and bad vibes, so it's just something else to do. There's a lot of bad stuff on TV, so I say I'll do a story about cancer, or I'll do a story about atomic power, I'll do a story about how the bad guys do the bad stuff.

I'm personally interested in taking a character now and probing into what I see around me. Just using that character as a vehicle for talking about what I see. I'll take that character and put it in any place that will take it and publish it. At the same time, I'm interested in doing other stories that are much more straightforward. The problem is that if you try and get a lot of material into it, if you have an issue like, say medicine, you're gonna do a story about the medical industry there's a lot of material there and it's very difficult to cover all the material, and to make a point, and at the same time to have it be interesting and to have it be funny, and to have it work visually. It's even difficult to make it interesting enough that you as an artist want to do it, because after ten pages of this real dry stuff, trying to compress all this information just gets boring. And that to me is one of the indications of how it's going. If a strip is a lot of fun to do, it's usually going to be pretty dynamic and have a lot of energy. If it's real boring, then you find yourself making the pages smaller and smaller.

DAVID: To what extent do you work with an editor? Do you distill most of it yourself when you're doing a story that takes some research, or do you work with someone?

GREG: This varies from comic to comic. The CORPORATE CRIME comics, for instance, represent to me a certain approach to doing comics. They're very straightforward, and they tend to be a little bit dry, I think. On those comix, Leonard Rifas was the editor, and he had a real clear idea about what he wanted to do, to the point where he had a list of stories, kind of like assignments, and you could pick one. If you had something good that you wanted to do, then that was fine. On the other hand, in working with Ron Turner on the SLOW DEATH comix, these comix have tended to have a theme from issue to issue for the last three



Spain sketches at the Last Gasp table, while S. Clay Wilson and Greg Irons look on.

or four issues, but it's a lot looser. I think the content of those comix is determined a lot more by the artists. There's no particular reason for that, it's just the way it is.

SPAIN: A good comic to talk about is HUMAN DRAMA comics. Both me and Greg did something for it. It was a good example of some guy who came out of nowhere, and he had all these ideas; he had all these stories, and he just wanted the cartoonists to illustrate them. What he was going for was to make some kind of hardcover book. The guy personally was kinda hard to hang out with, because he just had this crazy intensity. When I first started doing stuff for him I just kinda needed the money, but after I started reading the stories, his stories were kinda neat. They were just these kind of off the wall riffs on movies and stuff. The guy was real intense and real dedicated about getting this stuff done. The guy went to the racetrack, worked in a bank, did all this stuff to get the money together to pay the artists. The artwork you could do pretty much what you wanted, but the verbal part the guy was really fanatical down to a comma as to what you had to lay out the words exactly the way he spelled them.

GREG: It was real strange what he ended up objecting to, it was something totally off the wall.

SPAIN: The only disappointing thing about that was the printer he got was a real lousy printer, and ended up blowing the inside print job. But it's kind of a good comic in that it's just this brainchild of some guy who came out of nowhere and just through persistence helped us to do this comic.

DAVID: Larry Todd has joined us. How about you, Larry; what kind of projects are interesting you, and why?

LARRY TODD: Well, for a long time I've been working up to some issues of DR. ATOMIC, but I still haven't quite gotten through to them, just like for a long time I've been working up to doing a real science fiction story, and I still haven't gotten through to doing that yet. The closest I've come has been the last story in the new DR. ATOMIC book. I want to do an honest-to-God rocket ships and all of that stuff science fiction story, and I still haven't gotten around to doing one. Sooner or later.

DAVID: On the subject of distribution, with the head shops closing, do you see more mail order as an alternative?

RON: One of the gems in the rough is a good mail order system. Krupp Mail Order, a spin-off from Denis's company, does a very good booming business, and they keep right up on top of things. They are very professional about how they handle their orders and their sales, and as a result they have residual business.

But for true distribution, that can't work. I really enjoy selling a comic for its full value at a convention. As a

distributor you usually get quite a bit less, and it's a treat to see what all those thieving head shop owners have been getting off us for years. But the reality is that we have to open up new distribution systems. One of the things we've done is we've put underground comix in five different record (store) chains in California and around the Pacific Northwest in the last year. This has helped a lot. They have good access.

There was once, in NEW TIMES, an article called "The Malling of America." One of the most significant facts was that one out of every two retail dollars spent in America is spent in a shopping mall. This is by people between the ages of twenty and thirty-one, who I think are prime people who buy our comix. In shopping malls you are told even the type of lettering you can put on your sign of your shop; you are told what you can sell and what you can't sell. It's like an economic no man's land if you're not on the right side of the economics. So what's good is that record stores create traffic for shopping malls. We can slip comix into these record stores, and they have enough clout that they can keep the management of these malls off their backs enough to allow our comix to be sold to essentially 50% of the market, which up to this time I felt has been denied to us, at least in the western United States. The other problem, of course, is that record stores are used to 120 day terms, and are very notoriously known for going out of business suddenly. I don't have to sing the blues to you. You all are the people who buy the comix, and enjoy them. We do it all for you! (Laughter)

GEORGE CLAYTON JOHNSON (From back of room): Does anyone on the panel, concerning the question of censorship and the loss of markets and the repression and the various things that come down, does anyone have any hard data on the bust of the program booklet? Do you guys have the program booklet?

DAVID: Yes, I do. In your program book you'll find a reprint from the GOTHIC BLIMP WORKS by Spain. The comic convention is non-profit organization; we are given the convention center here for free. We have to pay all their labor union wages, but we get the facility for free because we're a non-profit educational convention. Consequently we are at their mercy. Someone in the convention center picked up a copy of the program book, looked at Spain's -- I don't know, do we one handy?

GEORGE: I have one. It's a fairly innocuous piece of work.

DAVID: Fairly. But in the eyes of these people it was deemed not suitable for children.

GEORGE: What's interesting is that in the middle of Spain's panel it says, "We do not wish to deprive you of any freedom except the freedom to be irresponsible." So they've deprived us of the freedom to be irresponsible on the pretext that they might give this program booklet away to some precocious child who might understand this very obscure cartoon. (Laughter)

SPAIN: It's funny how this strip has come back to haunt me after twelve years. But I just happened to be standing there for some other reason, and I just noticed there was a kind of hubbub over in the corner. And there was some guy in kind of a silk suit and straw hat, and he was outraged about something. Then there was some guy who was an official of the convention, he was also outraged. His indignation was more aesthetic; he thought the women I drew were just plain ugly. He mentioned Alex Raymond as something he thought was beautiful.

DAVID: Okay, I myself have not spoken to anyone with the convention center, but it is my understanding that their objection was in giving the books to people under eighteen, not giving the books to the general public. Now there is a situation that underground comix have been dealing with for a long time. I know of head shops -- When I lived in Cape Cod, there were three places in Provincetown that sold underground comic books. One day the local police force sent out a seventeen-year-old high school student, captain of the football team. The guy looked like he was about 26, three day beard, and

th[illegible] sent him to the three p[illegible]s that sold the comix, had him buy one, and they also sent him to about three or four bars that they had a gripe with and had him order a drink. He was sold the comix at all the places, and served at all the bars except for one. They were subsequently pulled off the market.

So there is this problem with some underground material for minors, and who, indeed, is in charge of this. Who determines the public morality. It is something we should very strongly object to.

CLAY GEORGES: I want to ask the publishers a question, if I can. I want to know if the shifting economics in the headshops, and the fact that various headshops are getting busted has let to any kind of censorship on the part of the editors of the various underground comix. I want to know, in other words, if there are any guidelines being told to artists now, if artists are being told not to put certain things in their stories, or to go ahead, or what.

DENIS: I haven't personally, Clay. The only caution I ever tell anyone, say in a BIZARRE SEX or something where I would expect problems, to avoid the problem that ZAP 4 got into with the incest story that didn't condemn incest enough, that sort of thing. Otherwise, I personally don't place any restrictions whatsoever; we never have, and I guess we take our chances. The busts that have occurred, to my knowledge have all either been settled with the shop agreeing to give up comix, or ultimately they've won if they've taken it to higher courts. That ZAP 4 case was a good precedent-setting thing. We've had three in the last six months, after having none for a few years. In each case it was a bit ludicrous. One was like Dave described, a guy was sent into the shop, who was on a committee, a Christian Committee for Clean Something-or-other. I think it was Ft. Worth, Texas, and the guy went in and he had a Master Charge card, and he charged several underground comix which ran the gamut. The next day the fellow was contacted by his landlord, and what the committee had done was gone right to the guy who owned the building and said, "Do you know these things are being sold in your building?" He was outraged, and gave the guy an unofficial eviction notice, told him to stop carrying comics or he'd have to find a new place. Faced with that alternative, he stopped carrying comix. If he had been a George Clayton Johnson, I'm sure he would have fought it tooth and nail all the way to the top. But it just doesn't make economic sense for these shopowners to fight these kind of people, because they have the power, and if they want to get someone out of business they have all ways of doing it. If this particular scheme hadn't worked, they could have sent a seventeen-year-old in and perhaps fooled the guy behind the counter.

CLAY: Well, there are other reasons why the comix have been attacked in various places, too. Lately I have heard that there are certain bookstores and other places that don't carry certain of the comix because they say that they're sexist, and there are comix that are not carried because of their political connotations, so it's not strictly the sexual art that's being censored.

DENIS: Yeah this happens too. Although in general the bookshops that tend to be political won't order the comix in the first place, but some of them do, selectively, and they may include an editorial note asking why we insist on publishing or distributing these other books, but they will still order the ones that they like. But in general those kind of shops are looking for such specific material anyway, like for instance CLASS WAR COMIX. I was under the impression that some of the political shops would pick that up, but I was totally wrong because it's such a fragmented thing with the leftist shops that this particular brand of anarchism didn't appeal to them.

MEMBER OF AUDIENCE: What do all you guys think of Dan O'Neill and the Mouse Liberation Front?

LARRY: Well, Dan's working with a very real problem. It originally occurred to me, and I still sorta think that taking on the

Mouse was sort of asking for trouble, but there is a problem in that the Disneys are trying to claim that they still got a copyright -- No, they're not trying to claim that they still got a copyright; they have to accept that the copyright on this particular mouse that O'Neill is working with has expired quite a long time ago. But in return for not being able to hold up their copyright on that, they're trying to claim that it's trademarked. It cannot be trademarked unless they have gone right on ahead and trademarked each of six or ten or twelve million images of that mouse that was drawn during that entire period, and they had to do it within a year after the image originally appeared on the market or it would be considered to be past its statute of limitations for trademarking. I don't believe they've done this. So the Mouse that Dan is drawing is not a trademarked image, is not the property of the Disney organization, has passed into the public domain, and is as Dan says a valid figment of the American folk imagination. It is perfectly legal for Dan to be drawing this. However, the Supreme Court has found themselves in a position of supporting a corporate monster again. As Dan says about Disney, they have fallen into the trap of believing that they are the world, rather than that they are part of it.

Dan O'Neill

DAVID: And to obscure that even further, a federal court has just recently ruled in Dan's favor for the COEVOLUTION QUARTERLY piece announcing the MLF, as a legitimate rebuttal to that. But there it is, Mickey Mouse, and says so, and he drew it and published it; Disney sued for contempt of the Supreme Court, and Dan has been found not guilty. So there you have four pages of Mickey Mouse by Dan O'Neill that are legal. But just to briefly recap, what does Spain think?

SPAIN: Oh, I have my Mouse Liberation card.

DAVID: Yes, I think most of us are card-carrying members.

DENIS: Obviously there has to be some kind of a legal definition here. It's like defining pornography, unfortunately; there is no satisfactory definition, where to draw the line. I guess what I'm concerned (about) is when they finally do draw the line that you can parody things freely and at the same time an artist's creation is protected. If any artist creates a character and he has to trademark it every single time he has it appear, that would be a gaudawful burden. But if Disney himself, or the Disney organization was not able to protect the Mouse after all these years, how can any single artist be legally certain their work is protected? But basically the primary thing here is that the freedom to parody is not impaired. I'm sure that whatever the ultimate decision, it's gonna be important to everybody who's in the field. I've always felt that there was a certain -- I think the legal term is fair usage -- you can get away with almost anything, if you're not directly making money off somebody else's character. It's just very unclear to me how all this is going to turn out. It's a very difficult thing for those nine old men to decide. I don't know the legal complication with this new federal ruling; if just these four pages are okay? The story

is still unfolding.

RON: I originally published the AIR PIRATES comix, so I'm pretty well informed on what Dan's doing. The federal decision basically was that the AIR PIRATES comix was too well-drawn to be a parody, that's essentially what they said. In other words you could not mistake it for Disney. The only thing they said was they upheld a lower court's decision. The Supreme Court didn't sit around and discuss the Mouse, they simply said, "Yeah, the lower court decided correctly." Then Dan came out with the Mouse Liberation Front thing in COEVOLUTION QUARTERLY. It's an interesting four pages: it's very well-drawn. So Stewart Brand got into it. He has a lot more friends and is more well-heeled than we were to fight it. We settled out of court with Disney a long time ago, as did Gary Hallgren, and the Air Pirates that were left, Ted Richards, Bobby London and Dan O'Neill then carried the case on to the Supreme Court, and that's when they lost it. So Richards is having a bankruptcy sale because he feels he has to pay off the $90,000 being assessed him, and O'Neill is Mouse Liberation Fronting, and Bobby London is off doing Dirty Duck in New York. Everybody's sort of scattered in the wind on it, Dan continues to fight it, and I think he deserves everybody's support because he is fighting on a couple of levels that are important. What the Supreme Court did in terms of parody extremely limits what you as an artist can do. After their decision I looked at what appeared in Denis's comix about Little Lulu, and that's a very identical parody. Under what the Supreme Court said, he could be liable now, for publishing something that was too close to the real thing.

DAVID: Could Jimmy Carter sue a cartoonist for drawing a too-nasty caricature of him?

ARTIE ROMERO: He's a public figure, and he can't.

RON: He's a public figure, and also I don't think you can draw too nasty a figure of him. (Laughter)

O'Neill's a very unique guy, in the sense that he is now -- this Mouse Liberation Front thing, he said, happens beyond him. There's lots of people involved in it. In a way it's kind of fun, it's very underground, and it's also very serious. I think that anybody who wants to be part of that, he'd certainly welcome their support.

CLAY: I talked to O'Neill one time, and he reminded me (about) in the WALT DISNEY'S COMICS AND STORIES, how there used to be a full page teaching you how to draw Mickey Mouse. So O'Neill said, "Well, here's this page that taught us how to draw the Mouse, and now they're saying we can't draw him."

GREG: Another real interesting point is that Disney actually stole the Mouse. He stole everything that he ever did, as a matter of fact. You can see where a lot of these Disney characters came from. The Disney studio became a master at homogenizing everything and coming out with this stuff.

DAVID: We all know the story of Carl Barks, and of Iwerks too. But one of Dan's points is that a lot of people also are prejudiced against the corporation, and this is something that he'll always stress to neutralize people, that in the eyes of the law a corporation and an individual are equal. He doesn't want the sympathy just on that basis.

GREG: Earlier it was mentioned, what about public figures. I've used public figures for a while in my comix. You take the President of the United States from a real well-known photograph, and stick him in your comic book. I just assume they're giving that stuff to us and we can just take it. The media is so vast. I did a comic strip recently, and I asked Ron about this, because I knew that he had been involved in the Air Pirates. I used Farrah Fawcett Majors in a comic strip with this monkey, doggy style. I used her first name; I didn't use her full name. The drawing that I made of Farrah Fawcett was from a real well-known poster, and it's exactly the same except for this monkey on her back. I asked Ron, "What do you think about this, Ron? Do you think I'll get busted?" And he said, "Well, I don't

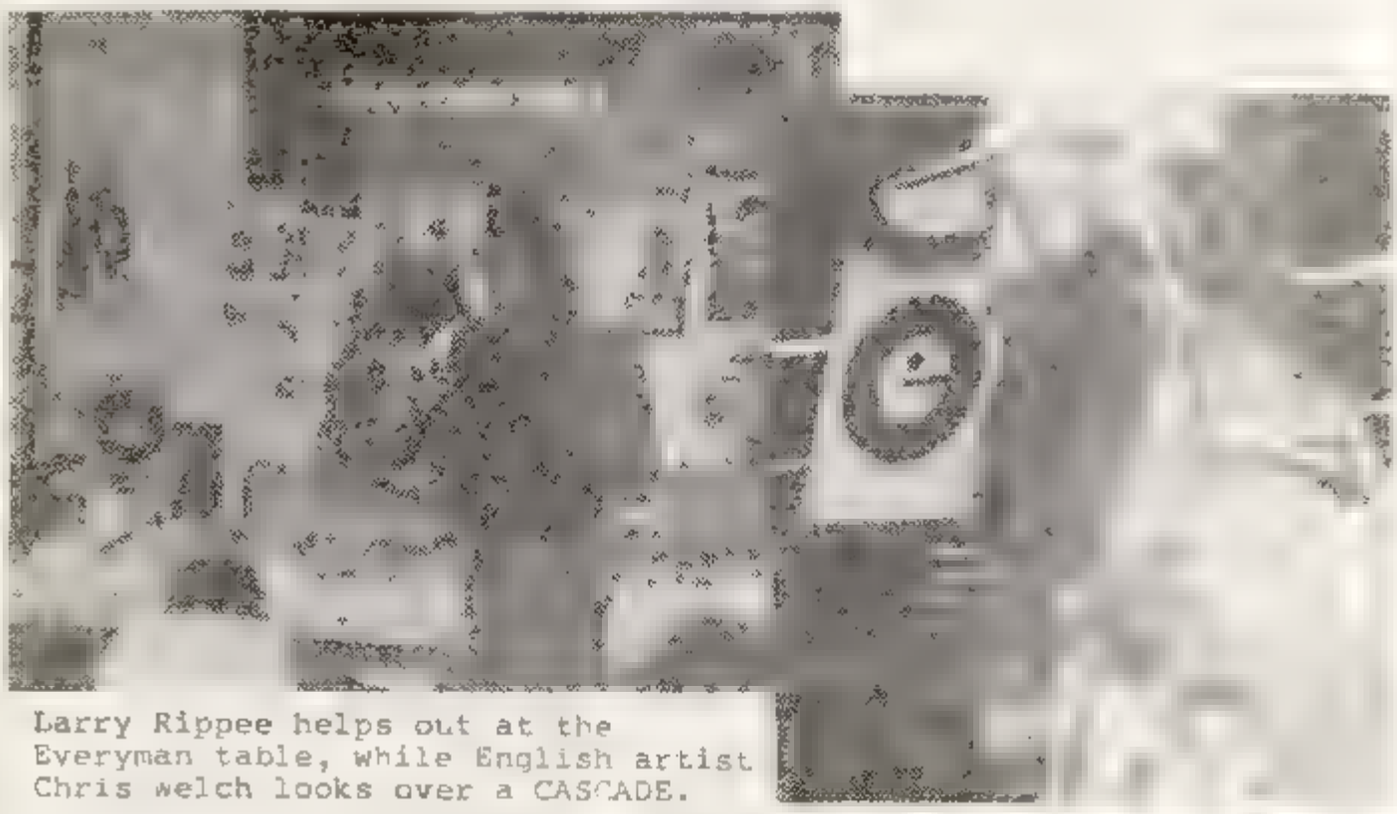
know." So we put it out there. But the way I figure it is that they've given us Farrah. Farrah ceases to exist because of the way we get her, this two-dimentional stuff. There's billions and billions and billions of images of Farrah out there, what are we supposed to do? We've succombed to it.

CLAY: Did you send her a copy of the story?

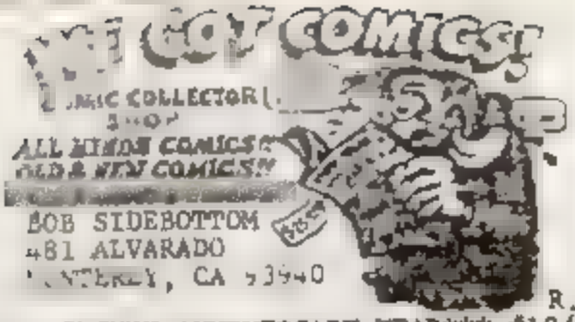
GREG: No, I don't have her address. (Laughter)

TRINA ROBBINS (from back of room): I'd like to disagree with what I'm hearing up there from everyone except Denis, and especially you, Greg. Let me just start with the last thing you said. Maybe they've given us Farrah, but she's still a person. I immediately put myself in that person's place, and I think about how I would feel if I saw that drawing of me and the monkey. I know I'd be really pissed. So that if anyone here did something like that about me I'd go over and sock them in the jaw; I might even try to knife them. Then I think about -- Okay, I have to disagree with you about the next thing you said about how Disney got all of his style from Rackham and everyone else. We're all derivative, and I don't think that has anything to do with originality. I know you got a lot from Jack Davis, and I would never say, "Hey, Greg Irons, he's just derivative of Jack Davis." And I would sure as hell hope that if Matt Baker were still alive he wouldn't want to sue me because of how much I got from his style. This is an eclectic age, and it can't be anything but an eclectic age. And last of all, so far as I know you don't have any particular characters that you use over and over in your work, but I do. I have certain characters and they're my characters, and I know how I would feel if someone used my characters, again I'd be very mad.

GREG: First of all, as far as Farrah is concerned, I'd be glad to confront Farrah personally over that particular comic strip. That answers that, if I would say "Hi, Farrah. I'm not sorry." Then she could try and punch me in the mouth. (Laughter) What's more important is the legal part of it. Obviously Farrah is a human being; is a person out there who has rights. The statement that I was trying to make about Farrah is the fact that Farrah, in fact, is completely dehumanized by the media, and that we're dehumanized by these billions of images of Farrah. After you say it over and over it's like a mantra, it loses all of its meaning. It's a statement about the media distorting everything. Okay, Farrah is some person, and I'm sure if she sees that I'll hear from her lawyers. ■



Larry Rippee helps out at the Everyman table, while English artist Chris welch looks over a CASCADE.



BOB SIDEBOTTOM
#81 ALVARADO
MONTEREY, CA 93940

R.2

OUR ELEVENTH ANNIVERSARY YEAR #10/79

1.ADULTS ONLY FOR UNDERGROUNDS(18 or over)
2 [illegible] 10% off on $30 or more!
3.TAX: Calif.Residents add 6% of order.
4.POSTAGE/HANDLING: U.S.ORDERS-$1.00 per order: INTERNATIONAL ORDERS: $2.00.
5 INSURANCE:(U.S.Orders Only)(REQUIRED on orders $25 & up;OPTIONAL under $25)-85¢
6 MAKE [illegible] CHECKS & MONEY ORDERS OUT TO [illegible] Only)

*COMANCHE MOON-$6.95(Jaxon;8x11 pbk., color cover;reprints of WHITE COMANCHE, RED RAIDER,BLOOD ON MOON & 18 new pgs.)
*GRIFFITH OBSERVATORY-$1.25
*DOCTOR STRANGE-$3.95(Color pbk.,Stan Lee)
*STAR*REACH #18-$1.25(Marra,Mukaide,etc.)
*CREEPY #113-$2(Special B.Wrightson Ish.
*NEW TALES OF THE ARABIAN NIGHTS-$7.95 (Full Color Paperback;Corben;Strnad)
*HEART THROBS-$6.95 (Full Color Paperback;Best of DC Romance Comics
*[illegible] (Color pbk,Stan Lee)
*[illegible] ONLY #1-$2.00 (Larry Fuller)
*JAPANESE MONSTER #1-5 @ 75¢(8-pager;C.Lay)

ENGLISH COMIX:75¢ea: IT'S ONLY ROCK'N ROLL; ROCK'N ROLL MADNESS #1,2; STREET QUOMIX; VIEW FROM THE VOID; DOPE FIEND FUNNIES, BRAIN STORM Vol.1,#3,4, Vol.2,#1; COSMIC COMIX #6; ZIP.

[illegible] The Comic Reader for U.C.Comix--news, interviews, comix) #1-4,6-8 - 75¢ea, #9/10,11/12-$1ea;#13-17-50¢ea;(#17--Kim Deitch and Rory Hayes interviews)

[illegible] ANNOUNCEMENT
Three of the Four major publishers of comix have raised prices to $1.25 on all new and top-selling titles.
[illegible] - $1.00 each (Save up to 66%):

AMERICAN FLYER FUNNIES #1,2 (Welz)
ANARCHY #1 (Kinney,Spain,Shelton,etc.)
*ANIMAL [illegible] COMIX (D Hansen,G Erling,etc.)
APOCALYPTIC VISIONARY (Tucker Petertil)
BAKERSFIELD KOUNTRY KOMICS (Welz)
BALLOON VENDOR (Sheridan/Schrier)
BAN ZAI #1 (Beck,Brand,Deitch)
BARBARIAN COMICS #1,2,3
BARN OF FEAR (Alcala,Shaw,Todd,etc.)
BENT (S.Clay Wilson)
*BEST BUY COMICS (R.Crumb;the collected [illegible] Quarterly work,great cover')
BEST DAMN FUNNIES (Larry Latham)
BICENTENNIAL GROSS-OUTS (Wm.Stout)
BIG APPLE COMIX #1 (Adams,Wood,etc.)
BIG LEAGUE LAFFS (Jim Himes)
BIG TRICKER (Dennis Dunn)
BIZARRE SEX #1,2,3,4,5,6,7
*CARTOON HISTORY OF THE UNIVERSE #1,2,3
CHECKERED DEMON #1,2 (S.Clay Wilson)
CHEECH WIZARD (Vaughn Bode)
CHEECH WIZARD/SCHIZOPHRENIA (Bode)
*CLASS WAR COMIX.(Clifford Harper)
COCAINE COMIX (Stout,DiCaprio,etc.)
COLOR (Moscoso--Full Color)
COMPLEAT FART (Lee Marrs)
COOCHY COOTY MEN'S COMIX (Robt.Williams)
*CORPORATE CRIME #1,2 (Irons,Stout,etc.)
DEVIANT SLICE #1,2 (Irons)
DIRTY LAUNDRY #1,2 (Crumb,Kominsky)
D.O.A. (Jim Osborne)
FORBIDDEN KNOWLEDGE #1,2

ALL-CRUMB COMIX!

ARTISTIC COMICS	HYTONE
[illegible] #1,2	MR.NATURAL #1,2,3
[illegible] & WHITE	MOTOR CITY #1
DESPAIR	PEOPLE'S COMICS
HOMEGROWN	XYZ

*[illegible] #1,2,3(Cabarga,Pound,Lynch Covers)
DOPIN'DAN #2,3 (Ted Richards)
DORMAN'S DOGGIE (Foolbert Sturgeon)
DR.ATOMIC #2,3,4 (Larry Todd)
DROOL (Skursky,Reese,etc.)
DUTCH TREAT #1 (Everdt Geradts)
EL PERFECTO (Crumb,etc.)
*ELFQUEST #1,2,3,4,5 (Wendy Pini)
ETERNAL COMICS (John Thompson)
E.Z.WOLF (Ted Richards)
E.Z.WOLF'S ASTRAL OUTHOUSE (Richards)
FACTS O'LIFE SEX ED.FUNNIES (Shelton)
FANTAGOR #3(Color) (Richard Corben)
FEAR & LAUGHTER (Todd,Stout,Shaw,etc.)
FEDS'N HEADS #1 (Gilbert Shelton)
FEELGOOD FUNNIES (Foolbert Sturgeon)
[illegible] (Spain,Crumb,Williams)
FEVER DREAMS (Corben,Strnad)
*[illegible] #1,4,5,7,8,9,10 (Katz)
[illegible] BOOK (2'1 of [illegible] Fiction)
FOG CITY #1,2 (Metzger,Holmes,etc.)
THE 40-YEAR OLD HIPPIE (Ted Richards)
FRESH BLOOD (J.Michael Leonard)
GAY HEART THROBS #1
GIRL FIGHT #2 (Trina)
GOD NOSE (Jaxon)
HEAVY (Tragi-Comix) (Greg Irons)
HEEBIE JEEBIE #2 (Joel Milke,etc.)
HOT CRACKERS (Peter Clapp)
HUMAN DRAMA (Spain,Irons,Brand)
*HYPER COMICS (Steve Stiles)
IMAGE OF THE BEAST (Reprint;new cover)
*IMAGINE #1,2,3,4,5,6
INSECT FEAR #3 (Wilson,Spain,Brand)
IRON SOUL (Todd,Boxell,Redondo)
JIZ (Crumb,Spain,Wilson,Lynch,etc.)
JOEL BECK'S COMICS & STORIES
JUICE CITY (Petertil,Metzger,etc.)
JUNKWAFFEL #1,3,4 (Vaughn Bode)
KURTZMAN KOMIX (New Cover;Anthology)
LEAN YEARS (Deitch,Trina,Pound)
LEFT FIELD FUNNIES (Bobby London)
LEGION OF CHARLIES (Greg Irons)
LEMME OUTA HERE (Crumb,Deitch,etc.)
LIGHT (Greg Irons;Color)
LOST CAUSE #2
MAMA DRAMAS (Trina,Shelby,etc.)
THE MAN (Vaughn Bode)
MANHUNT #1,2
MAYHEM #1
MEEF #1,2 (Sheridan/Schrier)
MENDOCINO FUNNIES #1 (Jayce,etc.)
MIDDLE CLASS FANTASIES #1,2 (Lane)
MONDO SNARFO (Crumb,Kitchen,etc.)
MOONDOG #3(George Metzger)(1st ed.-$3
MOTHER'S OATS #3 (Sheridan/Schrier)
MU,THE LAND THAT NEVER WAS (Metzger)
NARD'N PAT (Jay Lynch;new edition)
NO DUCKS #1,2 (Boxell,etc.)
OCCULT LAFF PARADE (Deitch,Kinney)
*PHOEBE & THE PIGEON PEOPLE(Lynch,Witney)
PORK (S.Clay Wilson)
*POWER-PAK #1 (Aline Kominsky-Crumb)
PSYCHOTIC ADVENTURES #1,2,3(C.Dallas)
PUDGE,GIRL BLIMP #1,3 (Lee Marrs)
QUACK #1,2,4,5,6
REAL PULP #2 (Brand,Wilson,Dallas)
SAN DIEGO COMIC CON'77 (Nino Cover)
SEX & AFFECTION (Jim Himes)
SHORT ORDER COMIX #2 (Griffy,etc.)
SHOW & TELL (Justin Green)
BINKY BROWN MEETS VIRGIN MARY (J.Green)
SKULL #2,4,5
SLEAZY SCANDALS OF THE SILVER SCREEN
SLOW DEATH #2,3,4,5,6,7,8,9

*SNAPPY SAMMY SMOOT (Skip Williamson)
SNARF #2,3,4,6,7,8
SNATCH #1,2,3 (Crumb,Wilson,etc.)
SOFT CORE (1973;Landeros,Michael J.)
SPHINX #2,3 (John Thompson)
CODY STARBUCK (Howard Chaykin;Color)
*STAR*REACH #1-17
STAR WEEVILS (J.Michael Leonard)
SUBVERT #2,3 (Spain)
SUPERBITCH (Ira Harmon)
TALES OF SEX & DEATH #2 (Brand,etc.)
TALES FROM THE FRIDGE
*TITS & CLITS #1,2,3,4,5
TURNED ON CUTIES (Crumb,Lynch,etc.)
TWO #1,2 (S.Clay Wilson)
TWO FISTED ZOMBIES (Veitch Bros.)
TWO FOOLS (T.Richards,Willy Murphy)
*WEIRD TRIPS #1,2 (#2--Stout Cover)
WET SATIN #1,2 (Trina,Marrs,etc.)
WHITE COMANCHE;RED RAIDER;BLOOD ON MOON
WHITE LUNCH (Rand Holmes)
WIMMEN'S COMIX #1,2,4,5,7
WONDER WARTHOG (Best Of) #1,3
YELLOW DOG COMICS #13,24,25
YOW (Bill Griffith's "Zippy")
ZAM (ZAP Artists Jam')
[illegible] #1,2 (Bill Griffith)
[illegible]
[illegible] (SOLD)
[illegible] #1-3)-$1.50ea.,#4-$2
ARCADE #2-7 - $1.50 ea.(Crumb,etc.)
ARMAGEDDON #2,3-$2.00 ea.(B.Steel)
ARMAGEDDON #3 IS FOREVER-$3(Deluxe Ed.)
BARBARIAN WOMEN #1,2-$2.00 ea.
CALIFORNIA COMICS #1-$1.25,#2,3-$2 ea.
*CHECKERED DEMON #3-$1.25
COMIX BOOK #1,2-$2ea.,#3-$5,#4,5-$1ea.
ALL-CRUMB COMIX:
CARLOAD O'COMICS-$8.95(Anthol.;1st ed)
CARLOAD O'COMICS PREVIEW ED.-$3(Color)
R.CRUMB'S SKETCHBOOK-$30(NO DISCOUNT)
FRITZ THE CAT-$6(Qual.pbk.-128 pgs.)
THE YUM YUM BOOK-$5.00 (Hardbound)
*DR.ATOMIC #1,5-$1.25 ea.
DR.ATOMIC'S MARIJUANA MULTIPLIER-$1.50
*DR.WIRTHAM'S COMIX & STORIES #1-4-$1.50ea.
*FOG CITY #3-$2(Metzger,Holmes,Boates)
FREAK BROTHERS #1,2,3,4,5-$1.25 ea.
THE FUNNY BOOK #3-$1.50
GAY HEART THROBS #2-$2.00
*GREAT DIGGS #2-$2.25
*GRIFFITH OBSERVATORY #1-$1.25
HAROLD HEDD #1-$1.75,#2-$1.25(R.Holmes)
*[illegible],#7 new pgs.)-$2
*HOBO STORIES #1-$1.25 (Dave Taylor)
HOT STUF'#4,5,7,8-$2.00 ea.
INNER CITY ROMANCE #1-5 - $1.25 ea.
PARSIFAL-$2(P.Craig Russell;color)
*RIP OFF COMIX #1,2,3,4,5-$1.25 ea.
RIP OFF REVIEW OF WEST.CULTURE #2-$3
SOFT CORE COLORING BOOK-$3.00(J.Beck)
TALES FROM THE TUBE-$1.25(R.Griffin)
TIJUANA BIBLE REVIVAL #1,2-$5.00 ea.
WHITE WHORE FUNNIES #2-$2.00
WINGS #3,5-$1.50 ea.(2 Metzger pgs.ea.)
YOUNG LUST #1,2,4,5-$1.25 ea
ZAP #0,1-$1ea,#2,3,4,5,6,7,8,9-$1.25ea.
*AAM-KA-JUTSU-$1.25 (Martial Arts)
[illegible]
BACKWATER BABIES-$2.50(Guy Colwell)
BEST OF RIP OFF PRESS #2-$4.95
BEYOND TIME & AGAIN-$15(Metzger;hdbd.)
BREAKDOWNS-$9.00(Spiegelmann;hardbound)
[illegible] OF MOOSEKIND-$7.00
(Signed ed.;M.Moose stripa from Crazy)
MINDWARP-$3.50 (Sheridan/Schrier)
NEVERWHERE-$7.95 (Richard Corben)
ODD COMIC WORLD OF RICHARD CORBEN-$4.00
SLOW DEATH ANTHOLOGY-$5.00 (R.Corben)
SNATCH SAMPLER-$3 (Wilson,Crumb,etc.)
THOROUGHLY RIPPED-$7.95(Freak Bros.)
*UNDERGROUND COMIX CHECKLIST-$4.50
(Most U.G.covers pictured;Crumb cover)

[illegible]: $1.50ea: HAUNT OF FEAR #23;
WEIRD FANTASY #13;SHOCK SUSPENSE #2,6,12
VAULT OF HORROR #26; CRIME SUSPENSE #2
TWO-FISTED TALES #34; WEIRD SCIENCE #12.
[illegible] each:
[illegible] (Frazetta) (NO
NCS PORTFOLIO, Volume I DISCOUNT)
[illegible]: HIGH TIMES #2,4,5,7-$10.00 ea.,
#8-40-$2ea(#27-Crumb);STONE AGE #1,2-$2ea.,
NATL.WEED #1-$1.50;FLASH #1,3-$2.00 ea.
ALTER EGO #11-$1.50(Bill Everett Interview)
ART OF JOHN BUSCEMA-$3.00
*CANNON #2,3-$4.00 ea.(Wally Wood)
SALLY FORTH #3,4-$4.00 ea.
CHANCES #3(1969)-$20 (Crumb,Griffin,etc.)
CO-EVOLUTION QUARTERLY #16-18,20-22-$3.50
ea.(Contain Crumb;Dan O'Neill)
CULTURAL CORRESPONDENCE #5-$3(U.G.Artists)
*DAILY DOPE #1-$1.50(new punk strip)
DYNABRITES(first 6 by Carl Barks): 69¢ ea:
GYRO GEARLOOSE; UNCLE SCROOGE CLASSICS;
D.DUCK-NO SUCH VARMINT;D.DUCK-GOLDEN HEL-
MET,DAISY & DONALD;SCROOGE-GOLDEN FLEECIN
M.MOUSE-SKY ADVENTURE,M.MOUSE-BEANSTALK;
[illegible] OF M[illegible]S;DONALD & M.MOUSE ALBUM
FANFARE #1,2-$1.50 ea (#2--Frazetta)
FRAZETTA MEMORY BOOK-$5 (Drawings,Photos)
*FUNNYWORLD #14,16-$10ea;#17,18-$2.50ea.;
#19,20-$3.50ea.(#20--50 yrs.of Disney!)
*HEAVY METAL #1,2-$6ea;#11-14,16,18-32 -
$2.00 ea.; #17-$10.00
MAN FROM UTOPIA-$20.00 (Rick Griffin)
MARVEL COMICS INDEX #1,Spiderman)-$5.00,
#2(Conan),#3(Avengers),#5(Thor),
#6(Strange Tales),#8(Ironman)-$4.50 ea.
MISTY-$6.00 (Jim McQuade paperback)
SHELF STUFF-$8(Barry Smith,green gold cvr.)
SILVER SURFER-$5.00 (1st Ed.Paperback)
*SPIRIT #1-$5,#2,7,11-$2ea,#17-21-$1.75 ea.
SQUATRONT #1,3,5-$5ea,#6-$3,#7-$4.00
STARSTREAM #1,2,3,4-75cea(Full Color S.F.)
*1984 #1,2,5,6,7,8,9-$2.50 ea.
*WEIRDWORLD MARVEL SUPER SPECIAL)#11,12,13-
$3.00 ea ("Warriors of the Shadow Realm")
AMAZING FANTASY GAZETTE #1-50¢
NAT.LAMPOON V.L.B.OF COMICAL FUNNIES $3.00
[illegible]-OF-FROM COMIX 1st ED'S (NO DISCOUNT)
ALL STARS #1-$[illegible].00(Griffin,Crumb,etc.)
APEX TREASURY OF UNDERGROUND COMICS-$8.95
ARTSY FARTSY FUNNIES-$6.95
BEST OF BIJOU-$8.95
HISTORY OF UNDERGROUND COMICS-$25(Estren)
RICHARD CORBEN'S FUNNYBOOK-$20(Hardbound)
ARMADILLO COMICS #2(1971)-$5.00
BARBARIAN COMICS #4-$5.00 (Jaxon,etc.)
BIJOU #7-$20.00
BLACK & WHITE-$5.00 (1973;Crumb)
DESPAIR-$8.00 (1970;Crumb)
DEATH RATTLE #1-$10.00,#3-$5.00
DOOMSDAY-$100.00(1973;Metzger;150 exist!)
EPON #1-$5.00 (Larry Fuller,tabloid)
FANTAGOR #1(1st ed.,pub.by Corben)-$50.00
FIRST KINGDOM #1-$5.00,#2,3-$2.00 ea.
FREAK BROTHERS #3,4,5-$5.00 ea.
GRIM WIT #2-$5.00 (Full Color Corben)
HIGH SCHOOL/MOUNTAIN-$2.00
HOT STUF'#3-$5.00 (1976;Corben)
HYTONE 1st ed(deep color,high gloss)-$10
HYTONE 2nd ed(50C cover price)-$5.00
MICKEY RAT #1-$5.00 (1972;Armstrong)
SPASM-$20.00 (Jeff Jones;1973)
MOONDOG #2-$5.00 (George Metzger)
PARANOIA #1-$8.00 (1972;Todd Cover)
PEOPLE'S COMICS(1972)-$8;Krupp 1st-$4
RONIN(2nd ed.-redesigned)-$5.00 (Corben)
SAN FRANCISCO COMIC #2(1970)-$5.00
TALES FROM THE TUBE-$3(Griffin;8½x11)
THRILLING MURDER-$5.00(Crumb,Osborne,etc.)
TRASHMAN-$5.00 (1970;Tabloid)
WEIRD FANTASIES #1-$5(Corben,etc.,Color)
XYZ-$5.00 (1972;Crumb)
YOUNG LUST #3-$10.00 (Full Color)
ZAP #4,6,7-$5.00 ea.

MELINDA GEBBIE TELLS ALL!

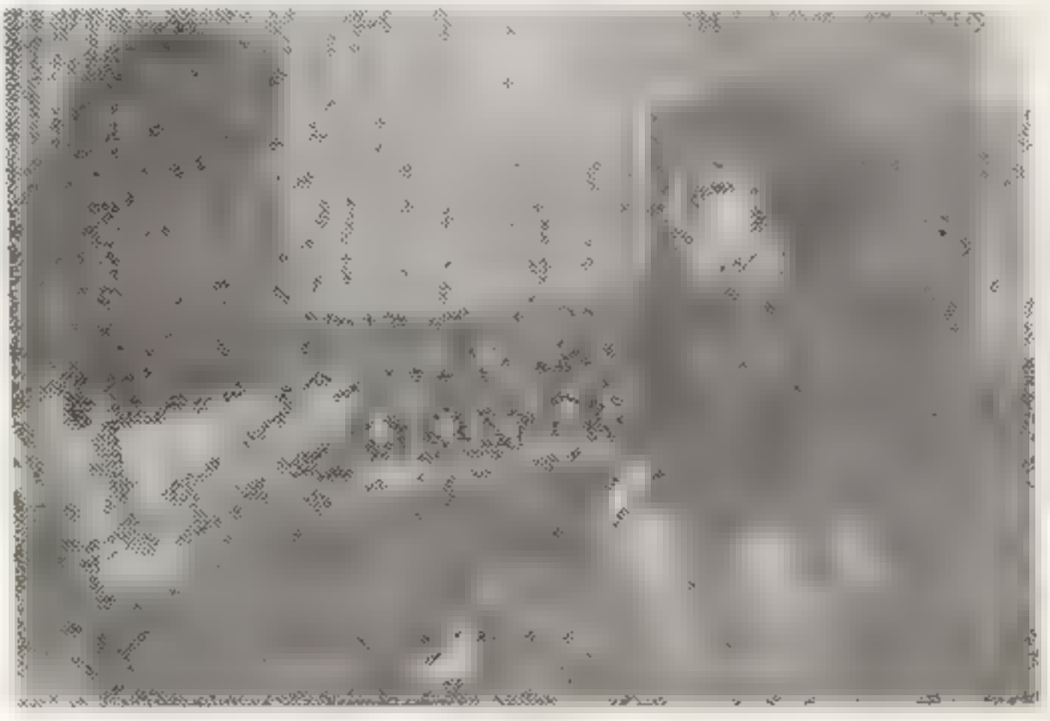
INTERVIEWED BY ARTIE ROMERO
AND TRINA ROBBINS

ARTIE: Okay, how did you get into underground comics?

MELINDA: Well, I went to the Hall of Flowers in Golden Gate Park. It was a publisher's fair. Lee Marrs was sitting at a booth and I got very interested in hearing about women's comics so she told me to come to the next meeting. They put out two issues and I ended up being in issue number three which was their games issue. And they told me I could do what I wanted, so when I went home I thought, "Now what am I gonna do?" I'd never drawn anything in windows before, and the only thing I could think of to draw with any kind of sincerity, since I never had been into fuzzy animals or jokes, that I'd draw something about my sexual confusion. I was getting paid a minimal amount of money, and it was mostly the fact that I was a woman that, uh...made my story valid. So I just did that. Did a story about my sexual confusion, and it was accepted into the games issue and it got me into thinking on a level that I never would have thought on if I had just been doing drawing for myself. For some reason the fact that it was underground and I could make it dirty if I wanted to pushed my own sense of limits, and got me into an area that was dangerous for me mentally

ARTIE: Unlike most of the women working in comics, you weren't really a comics fan previous to your comics work. You were more or less a self-taught fine artist, and your approach is quite different from the other woman cartoonists. You seem to have more in common with S. Clay Wilson than Trina or any of the other ladies. Do you think your work is threatening to the men?

MELINDA: No. I think that if I was a guy, the male cartoonists would think I was a good kid and had a good head on my shoulders and had a pretty lusty opinion about things, but since I'm a woman they really don't know how to treat me. (Is she a buddy or is she a freak or is she a dike or what is her number?) And...(Has she gone too far or what's with her?) Ya know...it's



an interesting position to be in, because I do hang out with the male cartoonists I like, and we fight with each other, and sometimes they treat me like a buddy and sometimes they treat me like a "girl" and sometimes I get treated like an enemy. It sort of breaks down to the sex wars issue which is kind of what I'm doing my work about.

TRINA: Okay, first I'd like to know something about your artistic background.

MELINDA: Okay, I don't have any.

TRINA: Okay, any education in art school?

MELINDA: No, I used to copy Archie comics when I was in sixth grade and I was kept after school for it, and I used to copy Mark Trail before that. And after that I started copying Harvey Kurtzman when I was a file clerk at seventeen. And other that that I had no comics background. I'm self educated as far as the drawing goes.

TRINA: You know, I can see the Mark Trail in your book. How did you get started doing comics?

MELINDA: Well, Artie already asked me about how I went to the Hall of Flowers and met Lee.

TRINA: How did you feel about doing your first comic? Was it hard?

MELINDA: Yes, yes. It was hard to do. As hard as any of the other ones have been since. ...Personal confusion about did I like men, and if I liked them why did I like them? And was it real or just kind of superficial?

TRINA: Okay, well I know. I do remember that first meeting in your first comic and I know that all the women thought that your stuff was absolutely fantastic. I don't know how men reacted to it. Had you met the male cartoonists yet? Or did you meet them later and if so how did they react to your work?

MELINDA: Well, the first distinct thing I remember about any kind of run-in with a male cartoonist was I met Clay Wilson at a party, and this was just after WIMMEN'S #3 had come out. I didn't even know who he was, but he just handed me this comic and said, "Here, autograph this." And I said, "Sure" and gave it back to him. And I heard that he didn't usually ask you to autograph his comics, and I was kind of pleased that he liked it and then since then everybody has been comparing us as artists which...I don't know.

TRINA: What about the other men?

MELINDA: The other men. Well, let's see.

TRINA: The other male cartoonists, that is. Not all of them.

MELINDA: I don't remember how I...I met them through you guys just like at social advancing stuff. And Larry Rippee was living at your house and Leslie Cabarga, and gee, it seems so long ago. Oh, and at conventions I'd meet them. I'd just get introduced and stuff...but I really didn't get to be friends with them even until I came back from New York in 1977. So I was in comics for four years without really knowing any of the other men very well.

TRINA: I remember your trip to New York. I remember you coming back. I

know you've done some stuff for the New York magazines. How do you feel about working for the New York magazines, and how do you feel about working for the New York magazines in comparison to how you feel about undergrounds?

MELINDA: Uh, well...I haven't really worked for too many New York magazines because even though they sounded pretty promising...you know, they liked me at OUI and they liked me at NATIONAL LAMPOON, I'm lazy. I never got around to sending anything back, except a couple of magazines which cheated me. One never did send me the money and the other one waited a year. And I just got real upset. And I should have gone to the better magazines with my stuff, but I haven't done that yet.

TRINA: Are you going to in the near future?

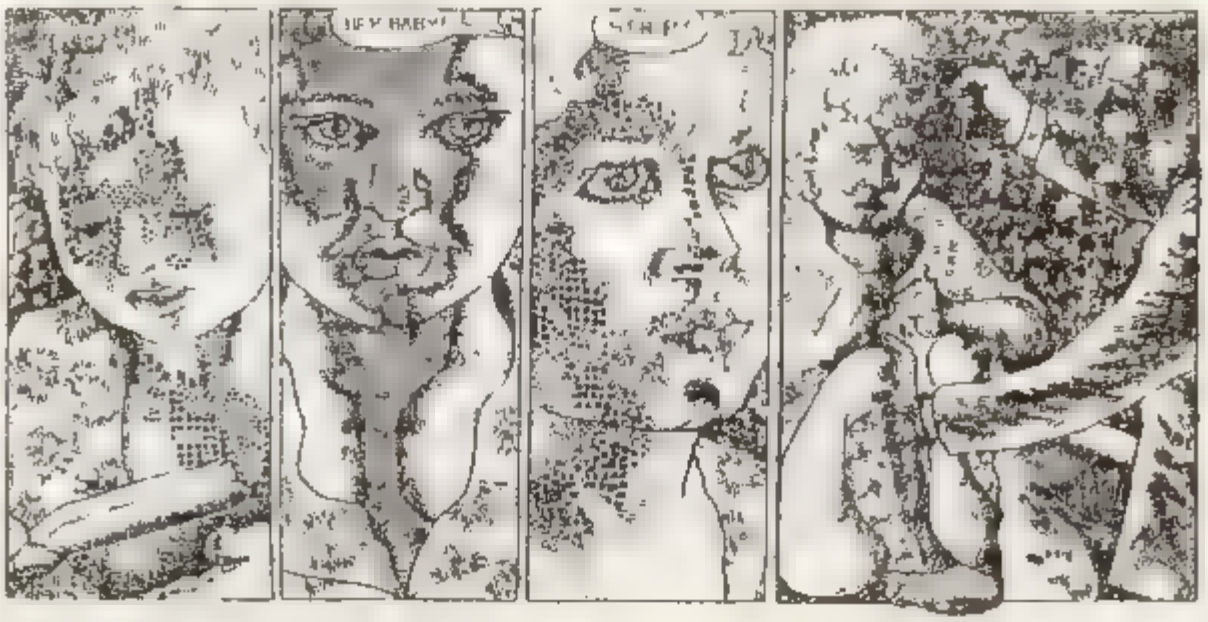
MELINDA: Yeah. I'd like to work with the LAMPOON. And I'd like to work with uh...HIGH TIMES if they don't give me too much of a runaround. They're sometimes difficult for people to get hold of, but I think they would be a good bet. Maybe even PLAYBOY if ---I'm even thinking about HEAVY METAL.

TRINA: And how do you feel about undergrounds now? I guess you came into about the second WIMMEN'S COMIX so that was about '73. Wasn't that about '73? So it's been six years, seven years. How do you feel about undergrounds now?

MELINDA: Well, I think they were a really valuable medium for me. I mean I did everything. I tried to push my own limits imagination wise. They taught me a certain kind of insane discipline that probably I wouldn't have learned through doing single piece works. But I do think it's pretty low pay and you do have to do it because you love it because unless you're someone like Gilbert Shelton, you're just not making any money. I've only worked on two comics in the last couple of years.

TRINA: Join the club.
Okay, now you talked about being crazy. Your stuff...you know how a lot of your stuff has been talked about. You also know that your work has personally been responsible for Midwestern Publishers' refusal to print Wet Satin 1 and 2. I remember being at a convention where everyone's work was up on the wall, including mine, including yours. THE CHRONICLE was asking me stuff to do an article on the convention and he kind of...he was steering me a certain way. He was saying, well, women's work is different from men's work because you're not as violent or graphically sexual, right? And I knew that was what he wanted me to say and I was saying, "Right." For instance, this is so violent and graphically sexual. This is typical of men's work...and he pointed to your page. What do you have to say about your work?

MELINDA: I'm really complimented when people say my work is offensive. I get cold chills of delight when people can't take it. Because that means it had some pow. It makes me feel good. As far as being mistaken for men's work, I think this is a cultural question that's absolutely fascinating to me about...women shouldn't draw lips like that. Women don't think like that. They don't draw dirt. They don't do wasties. And it's about time that started getting examined.



TRINA: I want you to know that Joyce Farmer and Lynn Chevli, before they met me, had just seen my work and thought I was a man. Melinda, is there anything you want to just offer is there anything you want to tell the readers of CASCADE?

MELINDA: Well, Trina, you and I were talking about how many women we could think of who were working cartoonists in the United States. And with your knowledge of the field...I still can hardly believe that there are only about ten women living on being cartoonists in the United States. It's absolutely astounding to me. As opposed to what...thousands of men?

TRINA: What do you think the reasons are for this?

MELINDA: Well, Mort Walker says it's because when the guys get together they laugh at us and have a great time and roll on the floor and tell naughty jokes. And when the women get together they giggle demurely over the laundry or something.

TRINA: Did I tell you that feminist joke? The one about the ... you rolled all over the place with that one, didn't you?

MELINDA: Yeah, I always do that. I guffaw and snort and hiccough. All those things that the guys do

TRINA: Why does he think that?

MELINDA: Well, he obviously doesn't know me. I said something to him to the effect of, "How can you possibly think that about women? What are you, living with your mother?" And he kept talking about "Well, women certainly should be able to be cartoonists because after all, they've got plenty of time to draw between wringing out the laundry."

TRINA: Mort Walker aside, what do you think are the real reasons why there are so few women cartoonists?

MELINDA: I think that women have a very mistaken tendency to accept the learning they've gotten from their unliberated parents, that, after all, men need somebody around to take care of them and since women have generous hearts, they train their children to take care of poor, helpless daddy who doesn't know how to nurture, and part of being a woman is to be kind and charitable and not teasing Daddy about his imperfections because he has to go out and make a living and if you didn't play that game and you didn't get married and nobody took care of you, who was going to take care of your illegitimate children because there wasn't any birth control? But now that we have birth control and women have careers and they're even starting their own families, gay or otherwise, they don't need to play roles like they used to. I'm not saying we're liberated. We're just talking about it. But we're certainly thinking differently because we've got the freedom of choice now socially, mostly because of birth control, really. Because you can hardly raise a child on your own plus all the other kids you have if you don't have birth control.

TRINA: I do think that birth control has a large part to do with women's liberation...the new feminist thing for sure. But you still haven't answered the problem, which is what about all the other women our age who have gotten

liberated and they're still not cartoonists?

MELINDA: Mort Walker...either him or Harvey said, "Men have more of an aggressive sense of humor than women. Men are meaner than women." Now women are just as mean about men and their bodies as men are about women and their bodies. The difference is that it wasn't popular for women to come out and say a lot of bombastic, ridiculous things about men because it just was not the thing to do. We've all been trained, you know. It's just such a vast cultural influence.

TRINA: I think you've just made a major point and that is that most humor publications up until very recently...the art directors, the cartoon directors have been men and it's been for a male audience. Alright, a male audience is going to buy a magazine with big tit jokes, but it's not gonna buy a magazine with small dick jokes. You know my first attempt for PLAYBOY was rejected because it was too aggressively female.

MELINDA: I'm sure. And we're treated pretty terribly by the male artists. I was just talking about that earlier. The thing is this is...okay, she's got the sense of humor. She can make fun of me like I can make fun of her... [Interruption]

TRINA: What else do you have to say about that?

MELINDA: Well, again, we both talked about in WET SATIN how difficult it was for us to write our sexual fantasies. We got together over a glass of wine and we're both shaking like leaves and we're saying, "I really don't know if I can do this." Practically whispering to each other about what we had decided about the plot and looking at each other and saying, "Well, if you'll do it, I'll do mine, but I really think I'm going to die of embarassment. So, anyway, we've done it and it was good.

TRINA: And it made us braver, didn't it?

MELINDA: Yes, and we have nothing to fear.

TRINA: Okay, so do you think it takes a certain incredible strength and it's easier to be strong if you're together and that all these other women maybe are isolated? And they're just afraid. They don't have anyone to stand behind them.

MELINDA: Oh, definitely. Because if they're not living in a home with a man and their kids, they're living in a situation where they're waiting for Mr. Right and maybe they find their stories under another name, but I think most of the reason why there aren't more women artists is like he said. They've never heard of it. They don't know how to conceive something like that. If I hadn't met Lee in 1973 in the park, I would just barely be aware of women's comics because I was just barely aware of the underground to begin with.

TRINA: Do you love doing comics?

MELINDA: Uh... oh yeah. It's taught me more about bravery and discipline than anything else could. It's like looking back on kind of having been on a slave ship. It's not a luxurious thing to think back on. There were very rough days. A lot of pain involved. Not only with my living situation, but mostly it was the comics and how they were based on terrible problems, a lot of them, and I simply could not resolve

...dn't even know who to go to ...ust things like these are a lot of my fear ...id here they are (Artie interrupts to give directions on ...to hold the microphone.) ...hter)

...: Okay, now recently I know you've ...oing fine art and I know you've done a lot of fine art. Do you prefe one above the other? Do you prefer fine art to comics, comics to fine art, or how do you feel about both?

MELINDA: It's a matter of how much something can teach me. I mean I used to just have no respect for anything less than a stretched canvas in some gallery. But that's just ... I think that comics are s... ...but for our generation is like the stuff people like George Grosz were drawing about their society. The moder... ... if ... ...

of our times because they're really about the vulgar, about the comic people. They're not paintings of lilypads and haystacks, you know, they're real stories...they're real feelings.

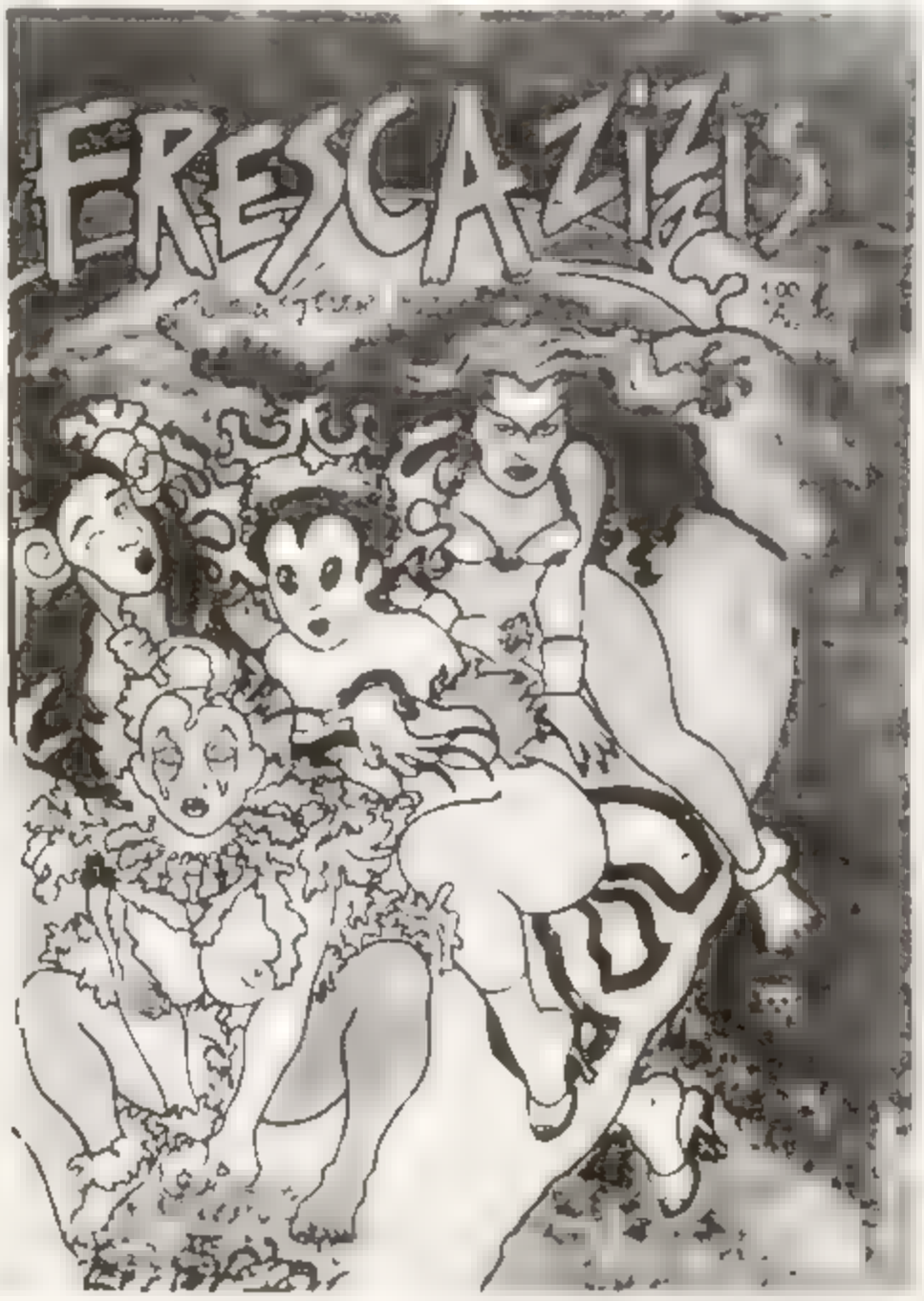
TRINA: I'm running out of questions. Who were your influences?

MELINDA: God, just almost everything that works has had an influence on me Anything that I find that intrigues me I'll try to incorporate into what I'm doing. I was never tau... ... particular school. I had ... to everything and no pr... ...y

TRINA: How about comics Is there anything in comics that's influenced you?

MELINDA: People or stories ...

TRINA: Either.



MELINDA. Yeah. I was really influenced by INSECT FEAR. By the LEATHER NUN, MOTHER'S OATS. Artwork with a lot of chaos in it. A lot of texture. A lot of dangerous stuff. Anything that's really overtly sexual and also has just like craziness in it. Stuff that comes closest to being art because the story is almost completely obscured by the artwork itself.

TRINA: So you're not as interested in story, right?

MELINDA: No, I'm really affected by a good story when I read it, but yeah, the pictures are much more important to me. I really like HEAVY METAL even though the stories are insipid and ridiculous because the artwork is so exquisite.

TRINA: How about...do you have any answers...now you know that women's comics, aside from having trouble with men also has had trouble with...well for instance you know that the feminist bookstores have refused to carry WOMEN'S COMIX and that's been one of its distribution problems and you know that we, as a group, have gotten criticism from militant feminists. How do you feel about this? How do you feel about this criticism from militant feminists? Have you in particular ever gotten criticism from militant feminists? What has it been like?

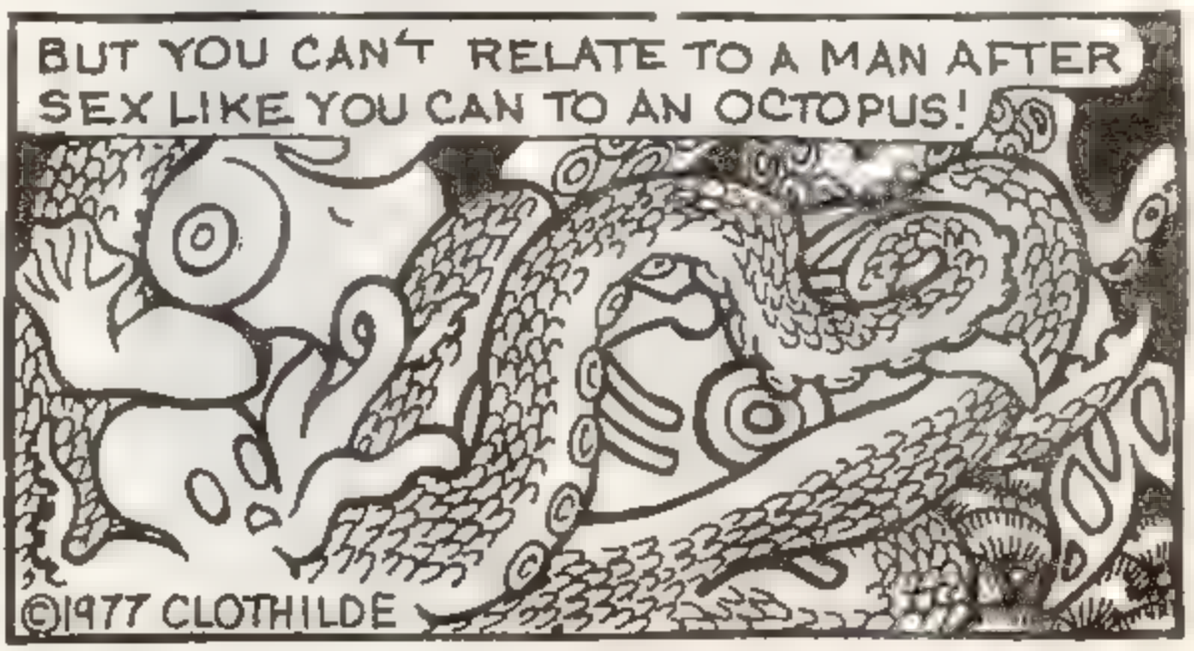
MELINDA: Yes, a former very close friend of mine is a very militant feminist and I had a couple of very painful encounters with her and her attitudes as a feminist. She and I were very close the whole time I was developing a drawing style and she told me at one point that I had no right to put my artwork in museums because it would distort people and she had a book opening with a friend of hers and I went to the opening and she said, "You brought your heterosexual friends with you and you're all made up, wearing tight clothes." She said, "The people there, the feminists were all very upset with the way you dressed." And she said, "If I told you to wear a turtleneck and overalls like all the other women, would you have come to the party dressed in the appropriate manner?" And I said, "No, I just wouldn't have come at all." And I've had feminists treat me very badly and as you know, WIMMEN'S COMIX got a letter from someone who called us all "crew-cut sue-pricks". I'm very uncomfortable about feminists who are militant. They seem to have a grudge. It unfortunately works against them.

TRINA: Well, yet at the same time, do you consider yourself a feminist?

MELINDA: Of course I do. I'm pro-self, therefore naturally I'm a feminist. That makes me a feminist. But I'm for human growth, not for suspicion. Of course I'm susceptible to everything like we all are. But being prejudiced against any group...you know...if you saw a bunch of people who were prejudiced against Jews, you'd call them Nazis, but when you see a group of women prejudiced against men you call them women's libbers. So I think the Nazi personality can be applied to any group.

ARTIE: Larry Rippee has a question. "Who do you think is stronger, the dyke or the thing?"
(Laughter.)

MELINDA: I think that breast women will win out in the end over both of them.



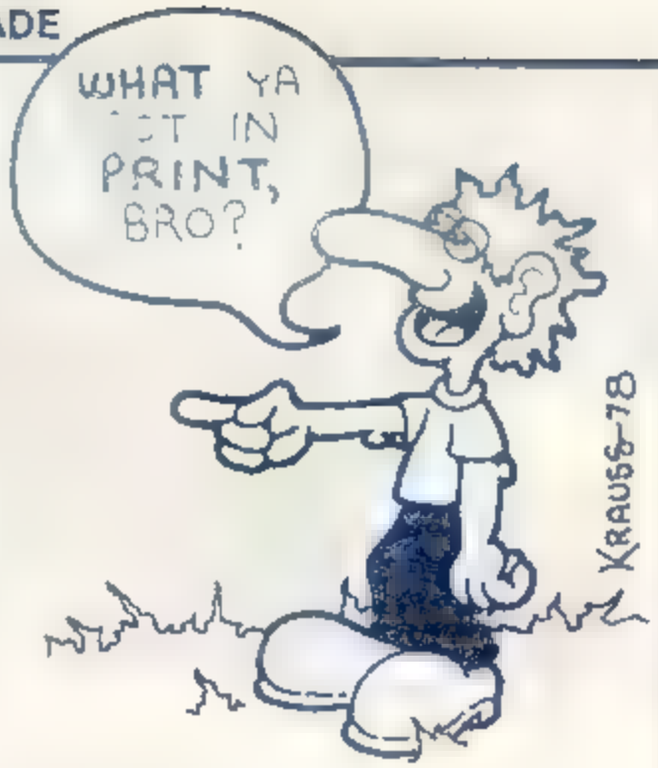
CLAIRISSA, DARLING... THE MOST MARVELOUS OPPORTUNITY.. I'VE LANDED A JOB AS A PATRONAGE CLERK IN THE FIRST WARD ALDERMANIC OFFICE.. OF COURSE THIS MEANS WE HAVE TO BREAK UP THE ACT, AND YOU'LL HAVE TO GO BACK TO CLEANING SEPTIC TANKS... ...BUT I KNOW YOU AS A WOMAN OF EXCEPTIONAL STRENGTH....

WISH ME LUCK, CLAIRISSA, SWEETHEART...
...STARDOM IS TWINKLING GAILY ON THE HORIZON OF MY FUTURE!...
THE MOTHERFUCKER! ...WAIT TILL HE FINDS I'VE GIVEN HIM A DOSE!

© COPYRIGHT BY SKIP WILLIAMSON 1979

GUEST ONES

by Bill Sherman



R.I.P. BLOOD (Last Gasp)

I seem to recall this book being pre-publicized as a collection of several new artists, but as it turns out it's all devoted to J. Michael Leonard. That's okay: unlike STAR WEEVILS this gives a rounder idea of Leonard's art, of his strengths and current weaknesses. As a stripper, Leonard's style seems better suited to flights of comical metaphor than straight punchwork, for a lot of the simple pourbline jobs here are strictly Sonny Sales, whose bits like Skipper Seaweed's hallucinating quest for the Great White Oyster are inspired.

A BARN OF FEAR reprint ghost tale is Leonard's most serious piece, a bit too serious in fact (kinda like a bad TWILIGHT ZONE rerun at four in the a.m.) as Leonard overweighs his dialog; a second, shorter serious piece is more successful as it's nearly wordless. Both pieces have Confederate animal heroes in 'em; Leonard's Southern dialects read true.

But the question I have is: what's with all the Bumboats? Every non-serious character, practically, is named Bumboat and in one strip we get a whole strip of the buggers. Was Leonard's mother frightened by a tramp steamer or soup'n?

N. DUCKS! #2 (Last Gasp)

Figures that an animal comix book edited by Tim Boxell'd be nastier than QUACK! ever was: how could it be otherwise? Grisly's idea of a fun time is sneaking frog pupils into boysenberry preserves!

He does a keen comix book, though, just the thing to read when you're feeling guilty about not being vegetarian. Neither Boxell nor part-time partner Rich Larson are as strong on individual art as they are collaborating, but they're both creatively caustic scriptera. Longtime Boxell character Stoned Wolf is the type who comes to parties so he can put cigarettes out on your LPs--not crass like Mr. Toad but a hardcore asshole. "It was a mistake when we stopped eating our young," S. Wolf's dad reflects after a typical Heckle and Jeckish encounter with his son. A familiar parental plaint.

Even George Metzger gets to sully his rep somewhat with a "Star Rats" tale about duck clap. This ish begins and ends with pieces on the unpleasantness of intergalactic rutting (the end piece, Larson's continuing "Gun E.," has our heroes getting crabs from a computer), which puts an interesting closure on the book. Still, you've gotta wonder whether certain comix artists feel jealous of animals because sex is so much easier for 'em. You don't even have to own your own hair dryer when you're an animal.

Two other pieces in N. DUCKS! work the heady weirdness route. Steve Lelaloha's "The Underground Cafeteria . . ." is an 'Airtight Garage" parody that could've appeared in QUACK! (as ish one's Arzach parody could've appeared alongside Lee Marrs' mock 'Zach in IMAGINE). As with all the other Moebius parodies the line between

satire and swipe is rather blurry. I'm not sure any artists have figured Giraud's art out well enough yet for this kind of exercise. Hunt Emerson's "Large Cow Comix" is surreal and buoyant, a vaudeville turn on social Darwinism. Emerson's scripts remind me of a less aggressive Steve Stiles, while his art puts smoothness into Herriman dreaminess—almost a bit too nice for this group. As is J. Michael Leonard's folksy comic turnabout on his BARN OF FEAR ghost tale, which is much more successful than its inspirational source.

John Pound's cover—signed with Warner Bros.-style initials, though the subject is a different duck altogether—is more to the spirit of editorial viciousness, however. Editor Boxell should try blackmailing Pound into doing some Flip the Birds for him. NO DUCKS! is just the book to read after a hard night throwing bricks into belfries.

CODY STARBUCK (Star*Reach)

Howie Chaykin delivers a light-sword thrust to Luke Skywalker's groin and laughs; Caligula becomes pope; Nick Lowe version of Vonnegut becomes new galactic anthem! And more!

Editor-publisher Friedrich calls this—one-half of Star*Reach's opening pair of full-color groundlevels—a "punk comic," and as wary as I am about having my critical analogies thrust on me, I've gotta admit he's got a point. Chaykin's book is both dark and cynical, spare to the point of minimalism in its plotting and energetically violent. CODY STARBUCK is the first piece of comic art in a long time to actually communicate the feeling that Violence is Fun—something that many comix/cs artists have skirted but seldom fully plunged into. (Either they're too puritanical—like Wilson—or they confuse it with sex.) If that sounds decadent, it's only because Chaykin is artfully using his characters' unstated assumptions to confront an essentially decadent art-form, space opera, much in the same way punk rockers have used lyrical/musical violence to confront an atrophied rock scene.

A risky approach that, one liable to the sort of misinterpretation common to those readers incapable of reading irony (there are a lot of 'em, too, in both s-f and comix/cs fandom). It's not surprising that Chaykin's work has been ignored in favor of Star*Reach's second book, PARSIFAL, a visually splendid, emotionally archaic work. PARSIFAL, with all its symbolist trappings, never justifies its audience relationship the way CODY does.

Chaykin's art is at its smoothest here: like everyone else he seems to've been looking at the European artists. The first quarter of the book, where an amnesiac Cody wanders on a barren ice world, especially shows traces of Moebius filtered through Chaykin's individual style.

The color's nice, too.

WET SATIN #2 (Last Gasp)

Abandoning ish one's prop sex, W. SATIN'S artists have managed to produce a funnier, sexier batch of femme erotica. (Only weak piece: Joey Epstein's castration two-pager, which reads like a late night series of patty one-up jokes.) Editor Trina and Lee Marrs contribute some of their visually strongest work with a pair apiece of largely wordless strips. Trina's dominance/submission strip, "Upstairs," is especially witty in its use of caricature male fantasy figures, but I prefer "Dog Fight" for its more even-handed depiction of the sex joust.

The book's funniest piece, though, has to be Sharon Rudahl's "Noblesse Oblige," which stars the cartoonist herself as a future "feelie writer" and member of the ruling elite. ("I head she was really something before she became a Centralburo hack," one background character snipes.) Rudahl the feelie artist has a quick [illegible] with her human servant then [illegible] him for fear of the effect [illegible] on her reputation. It's a strongly ironic self-portrait, comparable to the games Crumb has played with himself, and a neat counterpoint to the artist's more straight autobiographical stuff.

CONTINUED ON PAGE 39

NEAR MYTHS

AND A FEW HITS

The following ramble was inspired by this writer's opening investigations last summer into Brit undergrounds and the discovery at a comic's con of the first three issues of NEAR MYTHS, "Scotland's first underground title." The very concept of a Scottish ug was boggling on the face of it (what could S. Clay Wilson do with a kilt?), though on closer examination it became apparent that the title wasn't all that ditferent from other Brit isle titles (GRAPHIXUS, for instance). Still, reading all three issues in one sitting--and rereading 'em after the Fourth became available--spurred several impressions about the comix movement over there that I find hard to drop. Said impressions may be spurious as hell, but on reading other titles I haven't been able to shake 'em

NEAR MYTH'S bias, as with titles like GRAPHIXUS and NAPALM KISS, is toward s-f and fantasy. For many American comix fans the idea of s-f comix conjures images of one-more-EC-pastiche or worse. And it's true that with isolated exceptions (Steve Stiles immediately comes to mind), most U.S. comics/x writer-artists seem unable to progress beyond late fifties FANTASY AND SCIENCE FICTION when it comes to producing genre work. In Britain, however, the s f tradition appears to be a bit broader.

The best example of this somewhat rounder perspective is Bryan Talbot. An English writer-artist, Talbot's work appears in all four issues of NEAR MYTHS and is clearly meant as one of the book's drawing cards. (First ish gave him top billing with a basic "Brian Talbot's New Strip") From what I've seen of his work--in the BRAINSTORM books and here--whatever fannish following the man has is deserved. He's clearly one of the best s-f comix artists working other either side of the Atlantic.

"Talbot's New Strip" is a multipart epic about Luther Arkwright, a character very similar to one of the pivotal figures in modern English "new wave" s-f--Jerry Cornelius. (Yup. The same Jerry C. who appears as off-panel influence in Moebius' strip.) Cornelius is the creation of Michael Moorcock, a writer who started out doing traditional pulpish s-f and sword-and-sorcery (his Elric is still a favorite of American artists) but progressed into an imaginatively ironic and ambiguous stylist. The Cornelius tales are at present the culmination of Moorcock's liberation as a writer: J.C. is a sharp and at turns amoral survivot with the ability to travel through an endless series of parallel worlds. How he accomplishes this varies from story to story, as does Jerry's role in these worlds: one of Moorcock's themes is the extent our identity is determined by our surroundings. In one series of short stories (THE LIVES AND TIMES OF JERRY CORNELIUS, available in a bowdlerized U.S. pb edition) he's a vague Bondian assassin, cleaning out disruptions in the time stream. In a series of novels (available here uncut in pb as THE CORNELIUS CHRONICLES) he becomes--among other things—a beautiful hermaphrodite messiah leading all of Europe on a lemming march into the ocean, a rock musician, a literal negative man down to the black teeth, a screaming mindless corpse, a brilli ant

scientist and clergyman, a punk teen living in a London slum. In short, he really lives IN THE TWENTIETH CENTURY.

Talbot's Cornelius figure hearkens back to the short story spy figure, though there are echoes in his series of Moorcock's whole oeuvre, especially in the way Talbot incorporates actual contemporary atrocities to enhance his metaphors. For most basic in Talbot's use of the Cornelius structure is the fact that Moorcock is a writer--unlike so many American s-f writers--with a genuine literary sense, with a clear idea of what he needs and also doesn't need to say (that second is where a lot of U.S. writers fall down) in order to get his points across. It's no accident that Moebius, surely the most evocative of s-f comic artists, should also base a series on Moorcock.

The point of this background is that Talbot isn't the only Brit comix artist looking to writers like Moorcock for their influences. More than half of NEAR MYTHS takes from the mode, and if all of it isn't successful (Grant Morrison's "Gideon Stargrave," for instance, is genuinely heavy-handed in its Cornelius borrowings, more swipe than influence), enough of it is. Because, I suspect, Brit fans have a clearer idea of the genre's potentialities, tolerance towards the very idea of s-f underground work seems greater. NAKED LUNCH is as much s-f as ALIEN (more so, actually). But try telling that to some American comix fans.

Of course, this tolerance may be little more than solidarity due to comix's continual borderliney situation on the Isles. While U.S. comix artists had their hour of paranoia several years back--thanx to the Nixon Supremes--the situation here today is probably more open than it's ever been, WFT SATIN'S problems notwithstanding. In Britain, however, the authorities are much clearer in their repressive anti-comix stance (even HEAVY METAL faced obstacles getting distributed in England), and the situation isn't likely to improve. Because the pickings are smaller, no doubt some comix fans have learned to like what they can get. Perhaps the best parallel might be to a book like the early WIMMEN'S COMIX: because a woman-created comix book was still so "unique," the material within tended to shoot off in a lot of different directions--s-f, humor, confessional, etc. As soon as the idea of women's comix became established, the artists began to separate.

Yet on the Isles, even a more humor-oriented title like Ar-Zach's STREET COMIX takes time out to plug the work being done in books like NEAR MYTHS. I find the attitude refreshing, almost innocent considering the rather cranky clique that American artists seem wont in forming. There's something to be said for unity in the face of reactionary antagonism. This impression on my part may be totally illusory (but I really like--taking the point away from generic conflicts--the way that Sue Varty non-hostilely parodied a male compatriot's sexist strip with her STREET #6 back cover). But if it is, I hope nobody breaks the illusion too quickly.

--Bill Sherman ■

TALES TOO TOUGH FOR TV
KELLY ALDER
BILL SHUT
BRAD FOSTER
VALETING
CHRIS ROCK
DOUG BRYSON
COMING TO A MAILBOX NEAR YOU
I CAN'T WAIT!!
ONLY 75¢ P.P.
SEND TO
JAMIE ALDER
9970 LIBERTY RD.
CHELSEA MI 48118
STILL AVAILABLE
TALES TOO TOUGH FOR TV
TILL 11/80-$1.00 PP
TIME LAPSE GROWTH
TILL 11/80-$2.50 PP

NEWS continued from page 2

Dave Geiser's exhibit of visionary oil paintings is now showing at the Maelstrom Bookstore in San Francisco, located at 572 Valencia. Dave's best known to comix lovers as the creator of such comix as PAIN, DTs, SALON and CLOWNS, but he's also had exhibits of his art in galleries like the Dorothea Spayer Gallery in Paris, the Dean Levy Gallery in New York and the Will Stone Collection in San Francisco.

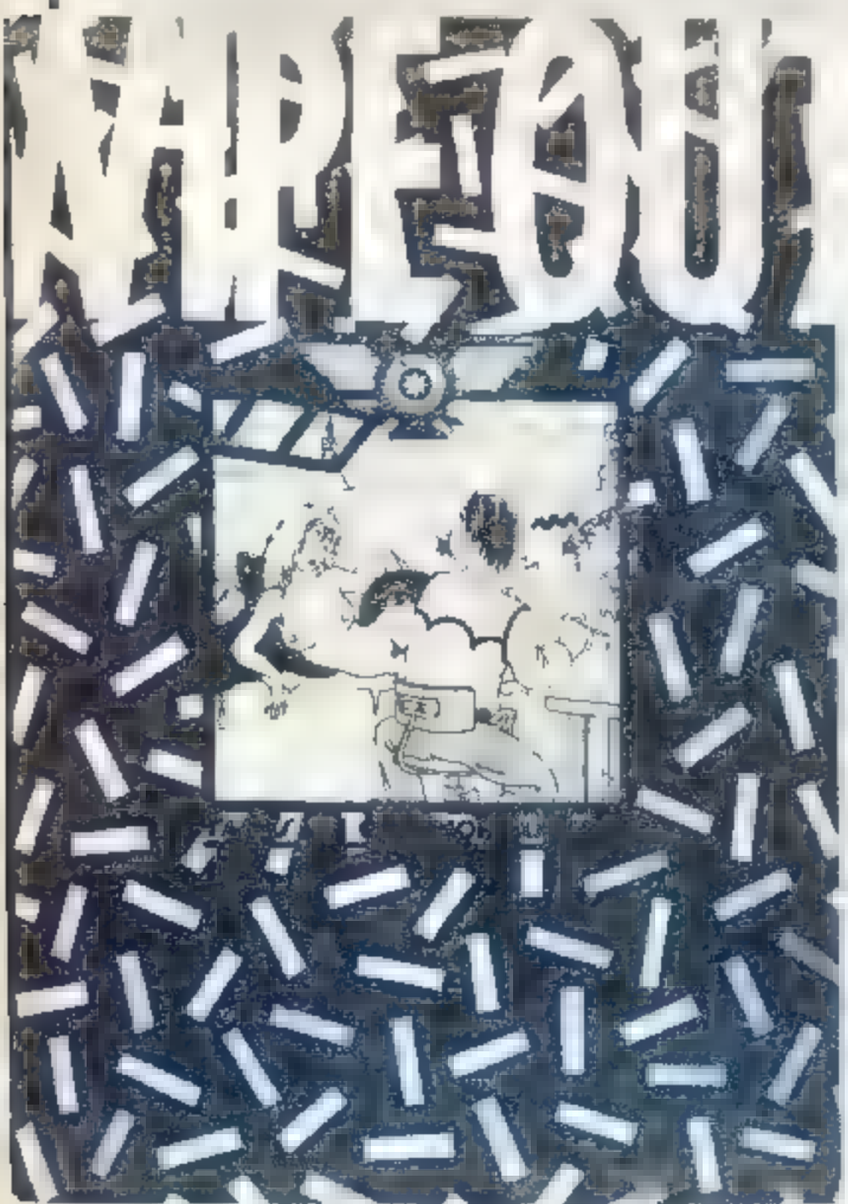
Paul Mavrides is working on a new wave publication called [illegible]. Paul has a longstanding [illegible] with xerox art and [illegible], and we'll try to have more info on this effort soon.

Real Free Press has just published WIPE OUT #2 with comix by Larry Todd, Ron Cobb, Hunt Emerson, Dave Geiser, Peter Pontiac, Joost Swarte and others. The excellent covers are by Swarte. Available for $3.00 postpaid from RFP, Dirk Van Hasselssteeg 25, Amsterdam, The Netherlands.

There's a new line of rubber stamps designed by underground cartoonists like Crumb, Spain, Griffith, Spiegelman, Deitch, and Trina. The Top Drawer Rubber Stamp Co. at Box 38, Hancock, VT 05748 will send you a catalog with a Spiegelman-designed cover for 50¢.

Archival Press has just published COMIX COLLECTOR #1, devoted exclusively to underground comix collecting. Bruce Sweeney is acting as editor. This first issue is available free from Archival Press, Box 93, MIT Branch, Cambridge, MA 021[illegible]. The publisher promises to print a color iron-on transfer in each issue.

Bill Griffith is [illegible] negotiating with some Hollywood types for a Zippy movie deal. Meanwhile, YOW #2 is out from Last Gasp. Bill's anthology from Belier Press, by the way, has been delayed "due to inflation, which is killing small book distributors off at a rapid pace," according to a recent letter from Bill. Belier is still looking for a new distributor. Griffy recently collected all (or many) of his "Griffith Observatory" strips into a comix book published by Rip Off Press.



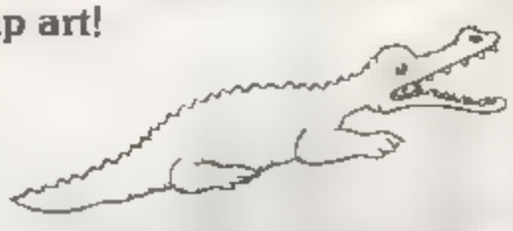
Last issue's photo of Kim Deitch on page 5 should have been credited to Clay Geerdes, who snapped it and has a copyright on it [illegible], Clay. Also in the [illegible] department, we inadvertently credited the back cover of ANARCHY #2 to Jay Kinney, while in reality it was painted by Paul Mavrides. It's now available as a poster from Rip Off for $3 plus 50¢ postage.

Aline Kominsky-Crumb has started teaching exercise classes three days a week. She enjoys the work very much. Aline and Robert Crumb have started work on DIRTY LAUNDRY #3.

Last Gasp and Rip Off Press have just co-published Jack Jackson's COMANCHE MOON, a collection of Jaxon's Indian stories plus new material. ■

NEW!! COMIX RUBBER STAMPS BY TOP UNDERGROUND CARTOONISTS!!

Rubber stamps are everywhere! People are wildly decorating stationery, clothing, and each other with rubber stamp art!



Now, Top-Drawer proudly presents its remarkable line of Underground Comix Stamps — the ONLY company to carry a complete selection of designs by artists such as R. Crumb, Bill Griffith, Art Spiegelman, Spain, Kim Deitch, Bob Armstrong, Trina, Jay Lynch, and A. Kominsky!

NEW!! COMIX RUBBER STAMPS BY TOP UNDERGROUND CARTOONISTS!!

You'll be delighted by our reasonable prices! We also personalize any stamp with name, address or any message you like — a nifty gift!!

Custom work, too — we'll make a stamp out of your design!

Also available — a free, highly visual flyer describing our catalogues, designed by Art Spiegelman — send a SASE!!

Rare early Crumb drawings, pinup girls from Spain, art-deco dancers by Spiegelman, as well as Zippy, Nard n' Pat, and much more — all in Top-Drawer's lavishly designed Comix catalogue with Spiegelman cover — only .50¢ ppd. from Top-Drawer Rubber Stamp Co. Dept CC-1, Hancock, VT 05748.

NOW! ENJOY A DRUG-LIKE STUPOR WITHOUT BOTHERSOME DRUG SIDE-EFFECTS LIKE "COMING DOWN" OR "BURNING OUT"

LIVE BETTER LOBOTOMIZED

DOES THIS SOUND LIKE YOU?

I'VE GROWN SICK AND TIRED OF LOADING MYSELF UP WITH EUPHORIA PRODUCING SUBSTANCES. ONLY TO COME DOWN TO A BITTER AND CRUEL REALITY...

...BESET BY THE INNER CONFLICTS AND ANXIETY THAT CHARACTERIZE THE HUMAN CONDITION! IT'S JUST NOT WORTH IT!

WAIT A MINUTE, BILL!

I USED TO BE JUST LIKE YOU, BUT I WISED UP! I GOT MYSELF A FRONTAL LOBOTOMY!

ONE SIMPLE OPERATION, AND YOU CAN BE "LOADED" 24 HOURS A DAY!

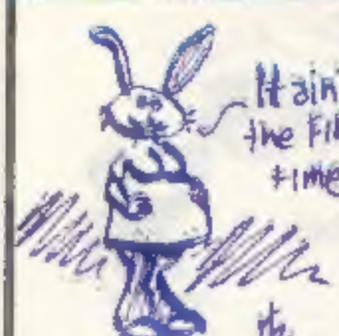
HMMM.... MAYBE HE'S RIGHT.

A WEEK LATER...

WOW DAN! I TOOK YOUR ADVICE, AND I NEVER FELT HIGHER!!

I'M GETTING LOBED TOMORROW

YES, YOU'D BE SURPRISED THAT SUCH A LITTLE HUNK OF UGLY CEREBRAL TISSUE COULD BE THE SOURCE OF SO MANY PROBLEMS! MAKE AN APPOINTMENT WITH YOUR BRAIN SURGEON TODAY!



FREE EVERYMAN CATALOG!

EVERYMAN STUDIOS
432 ½ CASCADE
COLORADO SPRINGS
CO 80903 U.S.A.

PLATINUM TOAD #2
A LARGE-FORMAT ART BOOK WITH "ALL COLOR LITHO TOONS," A FULL COLOR SKETCHBOOK PORTFOLIO BY ARTIE ROMERO, "ZIPPY TON," "BIG BANG," "ARTIE STICK," PLUS ART BY DARREL ANDERSON AND OTHERS. LIMITED TO 400 COPIES $1.00 + 50¢ POST.

ORDER FROM EVERYMAN STUDIOS

cont'd from pg. 31

Most revealing comparison: both Rudahl and Marin set fantasies among the leisurely beautiful (as does Mary Wilshire's beach life piece), but only one contrib in the whole book, Shelby's "Piece and Quiet," explicitly focuses on more "mundane" matter--a harried single mother's masturbation fantasies. I remember when all this uppah crust dreamworldmaking would've been denounced as "counter revolutionary."

ROLDO THE BARBARIAN #1 (J.W. Lake)

First effort comix book that can't quite decide whether it's a hippie dope laugh book or a sword-and-sorcery parody. As if we needed more of either! S'no different than straight fan artists and their endless copying of the same old superhero shit, I suppose, but look where that kind of telescoping derivativeness has led the company comics. . .

FOG CITY COMICS #2 (Stampart)

The cover, another Rand Holmes WEIRD SCIENCE update, shows the thrust of this Canadian comix book's second ish--from funny animals (in one) to science-fantasy. Not that our foggers have abandoned funny beasts altogether: Marv Newland's Black Ear makes his second FOG CITY appearance in a pointedly pointless discussion of "What is science fiction?" (In just two appearances I'm won over by Newland's ebulliently nonsensical cartoonery.) The rest is strictly humanoid, however.

Those expecting pseudopod sex will be disappointed, despite the promise of same from Rand's cover. There are no jellyfish fucks a la 1984, folks. Though the sexual quotient is higher than your average groundlevel s-f comix book, it's still relatively restrained, not as grotey as some of last ish's animal antics. Rand Holmes does do another suppository joke, but I'll refrain from trying to analyze that un.

Both Rand and Brent Boates turn in the issue's top pieces: George Metzger's battling airship piece, the book's third straight s-f piece, is disappointingly familiar flight fancy. In Boates' "Double Take," a hard-boiled space commander plays hide-and-seek with with an alien duplicate trying to kill him; in Rand's "Killer Planet," a spacewrecked shipload tries to survive a planet of ubiquitous carniverous life plus the presence of a saboteur. As usual, Rand's art shows its Wood influence, only here the storyline seems more out of PLANET STORIES than EC.

Star Weevils
by J. Michael Leonard. Saddle your cricket, sharpen a point on your match stick, and set your blasters for "fry"... The Star Weevils are taking over. Complete with "cute" robot!

The Fresh Blood Funny Book
by J. Michael Leonard. All sorts of funny folks in this collection of comic strips and stories that take you all the way to the edge of the earth . . . then, over you go! Guaranteed to get you tickled!

Send check or money order to:
P.O. Box 4015, San Francisco, Calif., 94101

YES! I WANNIT!

- ☐ Star Weevils $1.00
- ☐ Fresh Blood 1.25
- ☐ Both (plus) FREE 3-D TOY.. 2.25

NAME: _____

ADDRESS: _____

Please include 25¢ for postage

ORDER DIRECTLY FROM THE ARTIST!
J. MICHAEL LEONARD
P.O. BOX 4015
SAN FRANCISCO
CA 94101

Order both books, Star Weevils & Fresh Blood, and receive an original Star Weevil space toy . . . in 3-D!
by J. Michael Leonard

FLYING FUNGUS FUNNIES

©1979 GARY WHITNEY

SENATOR ALBERT HOOCHAW IS ENJOYING HIS VACATION IN THE BAHAMAS...
AAH—THIS IS THE LIFE!
JUST LAYING AROUND—SOAKING IN THE RAYS! NOT A TROUBLE IN THE WORLD!
SUDDENLY...
!
YIPE!
I GIVE UP—YOU'VE GOT ME! I'M NOT RUNNING ANY MORE! DO WITH ME WHAT YOU WILL—I THROW MYSELF AT YOUR MERCY!
Whitney

TO BE CONTINUED...